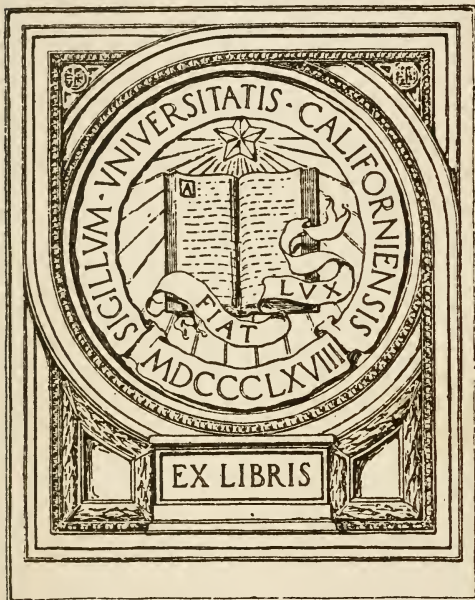


IN MEMORIAM
BERNARD MOSES



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ITALIAN

CONVERSATION-GRAMMAR.

Urbino Roma (Buenos Aires) Milano
BY L. B. CUORE. *c. peruviana*

FIFTH EDITION, REVISED



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MAIN

P R E F A C E.

THIS Grammar, based on that of Robello and others, claims to be all that is necessary for the study of the elements of the Italian language.

Great pains have been taken to present the verbs in a clear, concise manner ; and though, for the sake of easy comparison, they are placed at the end of the book, the student is requested to study a part of them with every lesson.

It is hoped that this little work will fill the place for which it is intended.

THE AUTHOR.

774914



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ITALIAN GRAMMAR.

ITALIAN GRAMMAR teaches the principles of the Italian language. These relate, —

1. To its written characters ;
2. To its pronunciation ;
3. To the classification and derivation of its words ;
4. To the construction of its sentences ;
5. To its versification.

The first part is called ORTHOGRAPHY ; the second, ORTHOEPEY ; the third, ETYMOLOGY ; the fourth, SYNTAX ; and the fifth, PROSODY.

CHAPTER I.

PRONUNCIATION.

The Italian alphabet consists of twenty-two letters : —

A, a ; B, b ; C, c ; D, d ; E, e ; F, f ; G, g ; H, h ; I, i ; J, j ; L, l ; M, m ; N, n ; O, o ; P, p ; Q, q ; R, r ; S, s ; T, t ; U, u ; V, v ; Z, z.

The letters *k*, *w*, *x*, and *y*, sometimes occur, but only in words derived from foreign sources.

SOUNDS OF THE ITALIAN LETTERS.

In Italian, every vowel must be distinctly sounded.
The five vowels, *a*, *e*, *i*, *o*, *u*, are thus pronounced : —

SOUNDS OF THE VOWELS.

A, as	. . . . .	in father;
E, as	. . . . . a	in made;
I, as	. . . . . ee	in eel;
O, as	. . . . . o	in Rome;
U, as	. . . . . ou	in soup.

REMARKS.

E has two different sounds, — open and close :

<i>E</i> open, as in MATE, NAME :	|	<i>E</i> close, as in GREY, PAIN :
<i>Téma</i> , subject.	|	<i>Téma</i> , fear.
<i>Vénti</i> , winds.	|	<i>Vénti</i> , twenty.
<i>Avéna</i> , oats.	|	<i>Méla</i> , apple.

O has likewise two sounds, — open and close :

<i>O</i> open, as in CORD :	|	<i>O</i> close, as in BONE :
<i>Bótta</i> , blow.	|	<i>Bótte</i> , cask.
<i>Rósa</i> , rose.	|	<i>Óra</i> , hour.

To become thoroughly acquainted with the open and close sounds of *E* and *O*, three things are especially necessary : 1. *Practice* ; 2. PRACTICE ; 3. PRACTICE.

SOUNDS OF THE CONSONANTS.

The greater portion of the consonants in the Italian language are pronounced as in English. The following are the exceptions : —

C, which takes the sound of *ch* before *i* or *e* : otherwise it sounds like *k*.

H, which is used only to harden the sound of *c* and *g* before *e* and *i*, and to distinguish different parts of speech. It is never sounded.

J sounds like *ee*.

Q is never used without *u*, and is sounded like *q* in the English word *quire*.

R, which is sounded as if rolled on the point of the tongue.

Z, which is sounded like *ts* and *ds*.

L, M, N, and R are liquids, or semivowels.

COMPOUND SOUNDS.

CH	sounds	.	.	.	like <i>k</i> in English.
GH	„	.	.	.	hard as in English.
GN	„	.	.	.	like <i>n</i> in the word ONION.
GLI	„	.	.	.	like <i>ll</i> in the word WILLIAM.
SCI	„	.	.	.	like SHE.
SCE	„	.	.	.	like SHIA.
SCH	„	.	.	.	like SK.

Cc, followed by the vowels *e*, *i*, is pronounced like *tch* in the English word *match*.

Gg, followed by *e*, *i*, sounds like *dg* in the word *lodge*.

The exact sound of the letters can be obtained only by hearing good pronunciation, and by repeating after the teacher, as almost every language has some sounds which can only be learned by practising with an experienced teacher.

But, as an Italian teacher is not always to be found, we shall endeavor to give a few concise and practical rules, by which the student may make himself familiar with the language of Dánte, Alfíeri, Boccáccio, Ariósto, Táссо, Petrárca, Mafféi, Manzóni, and a host of other writers, whose works will never cease to form part of the *belles lettres* of every country.

Diphthongs, as we understand them in English, do not exist in Italian. Dr. Bachi, in his excellent Grammar, speaks of diphthongs and triphthongs, by which he means such a blending of the vowels that *each* is but faintly heard.

The apostrophe (') indicates that a vowel is omitted; as, *l'óro*, instead of *lo óro*, the gold; *dell' ánima*, instead of *délla ánima*, of the soul; &c.

The grave accent (`) is used on the last vowels of some words; as, *città* (formerly *cittade*): or as a termination which must be pronounced sharply; as, *avrà*, *amò*, *cessò*.

EXERCISE IN PRONUNCIATION.

A	Cása, música, dánza.
A	Felicità, darà, sarà.
E (close)	Béne, pedóne.
E (open)	Téma, péna, érba.
J	Princípj, provérbj, compéndj.
I	Inímico, cíbo, ripiéno.
O (close)	Córso, amóre, fónte.
O (open)	Póvero, tólto, pópolo.
U	Dúo, túo, súo.
CE	Cénto, céce, felice.
CI	Pacífico, diéci, cíbo.
CH	Chiódo, chi, che.
GA, GO, GU	Gámba, págo, gústó.
GE, GI	Germáno, dígitó, legióne.
GN	Campágná, magnético.
GLI (liquid)	Fíglio, fíglia, gli, méglio.
S (strong)	Sánto, stúdio, sénso.
S (soft)	Guísa, cása, cósa.
SCA, SCO, SCU	Scábbo, scoláre, scúola.
SCE, SCI	Scéna, scéinto, fáschia.
Zz (z like ts)	Nózze, fazzolétto.
Zz (z like ds)	Azzúrro, mézzo.

REMARKS.

Double consonants must be very distinctly pronounced, thus : *imménso*, *im-mén-so* ; *innocénte*, *in-no-cén-te* ; &c.

Every syllable must contain a vowel, and cannot receive more than one consonant after it in the same syllable, but may be preceded by one, two, or three. All Italian words end with a vowel, except *il*, the ; *con*, with ; *non*, not ; *per*, for ; and a few others. The final vowel is, however, very often dropped for euphony.

READING EXERCISE IN PRONUNCIATION.

To impress the following exercise on the memory of the pupil, many English words are omitted. The pupil is required to fill them up : this can be done with the help of the dictionary.

LA FANCIULLA DI BUON ÍNDOLE.

THE GIRL

OF GOOD DISPOSITION.

La Marchésa Giúlia andáva in carrettélla a far vísita álla
 The went little carriage to make to the
 sorélla che stáva in vília, e avéva con se solaménte una
 sister who was country, and had with her only a
 cameriéra e uno staffiére. Una ruóta della carrettélla si rúppe,
 chambermaid and a footman. wheel of the *carriage* broke,
 e benchè per buóna sórte non rimanésse feríto nessúno,
 although by good fortune remained wounded no one,
 bisognò scéndere, e adattársi di andáre a piédi ad un
 it was necessary to descend (adapt) prepare to go on foot
 villággio lontáno di lì quási tre míglia. La Marchésa
 distant from there almost three miles.
 mandò innánzi il servitóre per fáre avvisáre un carrozziére
 sent before the servant for to make to give notice carriage-maker
 che venísse ad accomodáre la carrettélla; il cocchiére rimase
 which should come mend coachman stayed
 con i caválli, e la signóra prése a bráccio la cameriéra, e si
 with the horses lady took arm
 avviò.
 set forward.

Éra sul mezzogiórno, e il sóle dáva lóro móltá nója;
 It was mid-day sun gave to them much inconvenience;
 dimodochè la signóra, non avvézza a cammináre a piédi, présto
 so that accustomed walk on foot very soon
 présto si straccò, e per riposársi ebbe ad uscír di stráda, ed
 was tired for to repose had leave street
 entráre in un práto dóve érano délle quérce. Là si mise a
 enter meadow where there were of the oaks. There she put herself
 sedére all' ómbra sótto uno di quégli álberi, e guardò con
 sit to the shade under one of those trees observed
 piacére il bel prospétto che le éra dinánzi. A un trátto élla
 pleasure fine prospect which her was before. all at once she
 víde passár pel práto úna ragazzína con un fastéllo di légna
 saw to pass through little girl faggot of wood
 in cápo.
 on head.

Ragazzína piú bella di quélla non éra mái passáta sott'
 Girl more beautiful than that was ever before
 ócchio álla Marchésa. Le súe cárni parévano látte e róse, i suói
 eye her cheeks appeared milk roses her
 gránd' ócchi celésti érano piéni di dolcézza, e sótto una pezzuóla
 great eyes blue were full sweetness under handkerchief
 di cotóne giallo, annodáta intórno al cápo, venívan fuóri le
 cambric yellow, tied about the head, came out
 ciócche de' suói bióndi capélli, e dávan grázia vieppiú a quélla
 tufts fair hair gave grace much more that
 bella fisonomía. La signóra non avéva figli, e se ne
 had children herself of it
 addoloráva. A vedér dúnque quélla cara fanciullína, non poté
 grieved. see then dear girl was able
 a méno d'invidiáre la mádre súa; e dísse álla cameriera di andáre
 at least to envy said go
 a chiamár la bambína e condúrgliela. Quésta si avvicinò con un
 call child conduct her to her. advanced
 contégno modésto ma fráncó, posò il súo fastélló, féce un
 countenance but put down made
 inchíno álla Marchésa, e le domandò se avéa qualcósá da
 bow to her asked if she had something to
 comandárle. Niénte, rispóse la dáma; vóglío soltánto parláre
 command of her. Nothing, answered lady; I wish only to speak
 un po' con te: méttiti a sedére quì sull' érba, e prima di tútto
 little thee: put thyself sit here grass before all
 dímmi cóme tu ti chiámi? Rósa Lúci, al comándo súo.
 tell me how thou thyself callest? at your.
 Il bábbó e la mámma li hai vivi? Il mío bábbó è mórtó ch' è
 papa them hast thou alive? my is dead
 un pézzo; la mía mámma ha me sóla e si sta quì in un villággio
 has alone is here
 vicíno. M' immágino che non siáte móltó felíci. Oh, perchè?
 near. I imagine may be very happy. why?
 Nói ci vogliámo béne, e siámo conténte. Ma mi páre
 We ourselves wish well are to me it seems
 che vói siáte móltó póvere!
 you are very poor!

Nói ci guadagniámo il páne cón le nóstre fatíche:
 We to ourselves gain the bread the our labors:

abbiamo delle galline che ci fanno le uova; e la mia mamma
we have some hens which make eggs

oggi è andata al paese a venderle, ed i quattrini si sèrbano
to-day is gone to the country to sell them the money serves

per la pigione di casa. E in che lavorate voi per guadagnarvi
rent house. work you gain

da mangiare? Nell' estate noi andiamo a sarchiare, e dopo la
to eat? In the summer we go to weed after

mietitura andiamo a spigolare. Ma se durate tanta fatica,
harvest glean. But if endure so much fatigue,

mangiate male e andate mal vestite, come potete voi essere
you eat badly go ill dressed, how can you be

contente? Noi a tutte queste cose non ci pensiamo
We (of) all these things not ourselves think

nemmèno; quando s' ha fame si ringrazia Iddio di avere di
at all; when one has hunger one thanks God to have of

che satollarsi, e ogni cosa par buona. Se noi non abbiamo
what satisfy every thing seems good. If we not have

vestiti belli, siamo pure coperte e decenti; sono solamente i
clothes fine we are yet covered are only

pigri che vanno sempre strappati e sudici; la mamma pensa a
lazy who go always ragged dirty thinks

russettare le nostre robicciole, ed io già comincio ad aiutarla.
to repair our clothes I already begin to help her.

Rosa, vuoi venir meco a quel villaggio? Volontieri: tanto la
wilt come with me to that Willingly whilst

mia mamma fino a stasera non torna; ma bisogna che
until this evening returns it is necessary

intanto io porti a casa mia questo fastello. E se lo comprassi
meanwhile carry house my if it should buy

.o? Allora poi! ma costa sei soldi, veh! Eccoli sei soldi
I? Then but costs six cents, hum! Behold

(rispose la Marchesa alzandosi), posa lì il tuo fastello, e vieni
rising, put there come

con noi. Ma s' ella l' ha comprato, bisogna ch' io glielo porti
But if you have it bought, it is necessary that I it carry

(e voleva ripigliarlo), ma la Marchesa glielo impedì, e prese
she wished to take it again prevented took

la via del villaggio, dove arrivata, entrò in un albergo (hotel)
way where entered

d' apparenza assai decente.
appearance enough

Lo staffiére vénne a dírlle che per accomodáre la sua
The footman came to tell her mend

carrózza gli bisognávano cínque óre. La Marchésa ordinò il
needed five hours. ordered

pránzo, l' ostéssa la condússe in úna stánza pulíta óve éssa entrò
dinner hostess conducted room clean where she entered

insiéme con le áltre dúe; diéde pói segretamén-te dégli órdini
together other two; gave then secretly of the orders

ál-la camerié-ra che uscì per eseguirli. In quést-o frattém-p-o la
went out execute. meanwhile

Marchésa continuò a parláre con Rosína, e si trovò conténta
to speak found

sém-pre più del candóre délle súe rispóste, e sopratút-to délla súa
always more candor her answers above all

tenerézza per la próp-ria mád-re.
tenderness own

La camerié-ra tornò cá-rica de' vestí-ti che avéva comprá-ti nel
returned laden clothes she had bought

villág-gio; spogliò, per órdine délla padróna, la piccína, e le
undressed, by order mistress little one

míse indósso úna camí-cia di cotó-ne, un sottanín-o ricamá-to, e
put upon her shirt cambric petticoat embroidered

úna vestína di sé-ta colór vér-de chiá-ro, con un ornámén-to di
gown silk green light ornament

merlét-ti colór di ró-sa; pói le acconciò i capélli, cól-le tré-cce le
lace then dressed hair braids

formò una spé-cie di corón-a sul cá-po, e vi pó-se una ghirlánda di
formed sort crown head put garland

fióri. Ró-sa dap-prí-ma facé-va la ritró-sa, e si vergogná-va a
flowers. at first made shy was ashamed

vedérsi vestí-re da signó-ra; ma pói, siccóm-e é-ra di naturá-le
to see to dress then, as she was by

mól-to compiacén-te, si sottomí-se a tút-to. Quá-do fu assettá-ta
very complaisant submitted all. When she was fitted out

per bé-ne, la Marchésa la condússe davá-nti ál-lo spé-cchio, e le
fully her conducted before her mirror and to her

dís-se che si guardás-se. La piccína si guardò sott' ócchio
said that herself she should look at. little one regarded

nél-lo spé-cchio, sorrí-se ed arrosì.
smiled and blushed.

Che ne dici eh! disse la Marchésa; non ci avrésti
What to it sayest thou would have

gústo di stár sémpré vestíta in quésto módo? Sì; ma cóme si
taste to be always dressed manner? Yes how

può con quésti ábiti andár a tagliár l' érba e sarchiàre? Védi, se
can clothes to go cut grass to weed? See if

tu fòssi la mía figliuóla, com' io lo desidereréi, tu non faticherésti
thou wert daughter as I it should desire fatigue thyself

più in quésto módo; tu imparerésti a léggere, scrívere, e
more shouldst learn to read write

cantáre; e ti rimarrébbe ánche témpo per divertírti; io ti
to sing to thee would remain even time to amuse

meneréi a spázzo in carrózza, e ti faréi giocáre in tánte
would lead would make to amuse so many

manière. A me, la mía mámma ha détto sémpré che Dío sa
manners (ways). To me has said always that God knows

quel che fa. Dío ha volúto che élla fósse Marchésa, ed io
what he does. wished you should be

úna contadína, ma io pregherò Dío di dárle úna figliolína, ed
will pray to give you

élla è tánto buóna che il signóre la farà conténta.
you are so lord you will make

La signóra Giúlia non si saziáva di accarezzáre Rosína:
satisfied to caress

faceva ammiráre álla cameriera la gentilézza déi suói módi, le
she made admire gentleness

grázie délla persóna; e quésta, per far la córte álla padróna la
she to please the her

lodáva ánche più di lei, e la Rosína ascoltava quéste lódi tútta
praise than she heard

confúsa. Vénnero ad avvisáre che il pránzo éra all' órdine:
They came inform dinner was ready

la Marchésa passò in úna piccòla sála con Rósa per máno, e la
passed into a little parlor hand he

féce méttre a sédere a távola accánto a sè. La póvera
caused to put sit table at the side

fanciullína si vergognáva talménte, che quási piangéva ma
bashful so almost to weep

vedéndosi trattatta con tánta bontà, cominciò a rassicurársi un
seeing herself treated kindness began re-assure

póco.

La minéstra le párve si buóna, che ne mangiò assái;
 soup to her seemed of it she eat enough
 e il lésso che vénne dópo, le párve una vivánda squisíta; e si
 boiled meat came after to her seemed food exquisite
 saziò affátto; dimodochè, quándo vénnero in távola gli áltri
 satiated so that when came the other
 piátti per quánto la Signóra la pregásse, non poté più mangiáre.
 dishes begged was able to eat.
 Il víno pói non vi fu módo di farglielo bére; appéna l' ebbe
 wine then there was to make to drink; hardly had
 ella assaggiáto si riscósse, e chiése che per carità le déssero
 she tasted shuddered asked for charity her should give
 dell' ácqua. Allorchè élla víde veníre le frúttà e i dólci, mandò
 When saw to come fruit sweets uttered
 un grído di sorprésa. Un áltro pránzo! eh! Élla potéva
 cry surprise. dinner could
 chiamáre tútti i ragázzì del villággio, v' éra da sfamarli tútti
 call children there was to satisfy
 Ebbéne Rósa, se tu vuói veníre a stár con me, tu sarái
 Well if thou wishest to come to be shalt be
 trattáta tútti i giòrni cóme óggi, e ánche méglìo. Per me,
 treated days as to-day even better.
 Signóra mía, faréi tútto per compiacér-la; ma égli è
 I would do to please you
 impossíbile ch' io lásci la mia mámma, che non ha áltro che
 should leave has other than
 me per ajutár-la e vegliár-la quand' è maláta. Io pagherò úna
 to help her to care for her when sick. will pay
 dónna perchè la sérvà. Sì, ma quésta dónna non le vorrà
 woman for her serve (that she may serve her). would wish
 béne cóme io gliéne vóglio e la servirà solamén-te per
 well as to her wish her would serve only
 guadagnáre. La mía mámma ha présò cúra di me quánd' io
 to gain. taken care
 éra piccína; óra ch' io sóno gránde, non vóglio abandonár-la;
 I wish
 quándo élla sarà vécchia, io lavorerò per dár-le da mangiáre
 will be old will work to give her to eat
 cóme élla facéva per me quándo io non mi potéva guadagnáre il
 as did was able to gain the

páne. La Marchésa era inteneríta dáí sentiménti di quéssta
bread. affected by the

fanciúlla, e non ébbe più il corággio d' insistere: le permíse di
had permitted

ripréndere la sua vesticcióla, e tornár dálla mámma, che dovéva
to take again dress return ought

cominciáre ad éssere in pensiéro per léi. Innánzi di lasciarla
to begin to be thought for her. Before allowing her

partíre, l' abbracciò, ed empì le sue tásche di quéi pasticcínì
to depart, she embraced her filled pockets cakes

e di quélle pastíne che éssa non avéva neppúre assaggiáte.
that pastry had not even tasted.

La Rosína paréva un uccellétto scappáto dálle máni di un
appeared like a bird escaped hands

ragázzo che lo volésse ingabbiáre: avéva préso i súoi zóccoli
boy who it wished to cage: she had taken wooden shoes

in máno, e cosí scálza corréva tánto lésta, che la cameriéra, a
hand so barefooted ran so quickly to

cui la marchésa avéva comandáto di tenérle diétro, durò fatica
whom keep found it difficult

a non la pérder di vísta. Éssa nonostante arrivò al casoláre
her to lose from sight. notwithstanding arrived house

quási sùbito dópo Rosa, la trovò nélle bráccie délla sua
soon after her she found in the arms

mámma, álla quále élla raccontáva che úna bélla signóra la
related

voléva condúrre con sè, prometténdole vestíti bélli e tre
wished to take her with her, promising her clothes fine three

pránzi ógni giórno. Io nondiméno son venúta vía (aggiungéva
dinners every day. nevertheless am come added

élla), perchè sebbéne io vóglia bene a quélla signóra, la* non è
although wish well

poi la mia mámma.
then

La cameriéra dísse a quélla contadína che álla súa padróna
told

éra piaciúto tánto il buon cuóre délla Rosína, che voléva
pleased wished

* La for ella, she.

assicurarle una pensión di dugénto frànchi, e al suo ritórno
to secure to her two hundred francs return

àlla città ne avrébbe segnàto il contrátto: le lasciò l' indirízso,
would have to sign she left her direction

e le raccomandò di venírla a vedére la doménica próssima, e
advised to come to see Sunday next

menár con sè la Rosína. La dónna gliélo promíse.
to bring with her it to her promised.

La Marchésa Giúlia, benchè non fósse avvézza a sentírsi
although accustomed to hear herself

contradíre, siccome d' áltra pártè élla éra generósa e di cuór
contradicted, on other hand heart

buóno riconóbbe che non avéa potestà di dispórre di Rósa cóntro
recognized power dispose against

il súo volére, nè di obbligárla a preferír lei álla própria mádre;
will, nor oblige her to prefer her to her own

perciò si determinò a fárla in áltro módo tútto quel béne ch'
therefore determined another manner all the good

élla potéva. Accólse dúnque le contadíne con móltà affabilità,
she could. She approached then

e dópo ch' élla ébbe parláto con la mádre, non si maravigliò più
after had spoken was astonished

délle qualità buóne délla figliuóla. Quélla dónna in fátti éra
daughter. That lady fact was

tútta probità e delicatézza: conténta del súo státo, non invidiáva
all delicacy state envy

niénte i rícchi, i quáli dicéva éssa, son pur sottopósti, cóme tútti
any one rich who said she are exposed

gli áltri uómini, álle malattíe ed ai dispiacéri, e dovránno réndere
diseases and to misfortunes ought to render

un grán cónto délle lóro ricchézze, dóve non se ne sérvano in
account riches where serve (use) for

béne.
good.

La Marchésa féce álla Rosína il regálo che le avéva
made present for her she had

destináto, ed érano tre vaccherélle, le quáli élla féce consegnáre
three young cows which she made to consign

álla mádre perchè le conducésse con sé: ed aggiúnse, éssere
should conduct added to be (it was)

súo desidério che la piccína non andásse più a lavoráre álla
her desire should go work

campágna, ma badásse sóltáto a véndere il látte e le uóva.
country should care only to sell milk eggs.

Siccóme pói, diss' ella, non déve Rosína stár mái disoccupáta,
But then, said ought to be ever unoccupied,

andrà álla scuóla del vóstro villággio, il restánte délla giornáta
shall go school day

lo passerà da úna maéstra che le insegnerà a far la trína: álle
pass teacher her will teach to make lace

spése che occorreránno per la súa istruzíone penserò io. Rósa
expense shall incur I will think.

e la súa mádre volévano ringraziáre la Signóra, ma vínite dálle
wished to thank

lácrime non potérono articoláre paróla.
tears were able word.

Quéstó benefizio non potéva éssere fáto a persóne più dégne:
was able made any one more worthy

l' educazióne sviluppò nélla fanciullína tútte le buóne qualità
developed

che tralucévano in léi fin dall' infánzia. Un áno dópo élla
shone her from A year after

portò in regálo álla Marchésa úna trína lavoráta con sómma
carried present lace made

finézza ed éra tánta da guarníre un vestíto. La Marchésa sèppe
enough to trim dress. knew

che quélla famíglia, résa da léi agiáta, risparmiáva per
rendered saved

soccórrere i bisognósi, e spiáva tútte le ocasióni per beneficáre.
succor needy spied (watched)

Rosa éra entráta appéna ne' quíndici ánni, quándo la
entered scarcely fifteenth year

Marchésa cádde in una gravíssima malattía: súo maríto éra
fell in very serious sickness husband

in viággio: e non avéva áltro che la súa gènte di servízio che
absent she had no others than people service who

l' assistesse. Lo sèppe Rosína, e súbito, lasciándo úna súa vicína
her could assist. knew left neighbor

a guárdia délla cása e délle vaccherélle, partì per la città
guard cows, she set out

insiéme còlla màmma. Arrivéte che fúrono, andárono álla
 together with Arrived they were, they went
 cámara délla Marchésa. Éssa éra fuóri di sè, nè riconoscéva
 chamber She was out of her mind, neither recognized
 alcúno; e da quéllo státo di delírio, cadéva poi in un profóndo
 no one fell
 letárgo che paréva mórtá. Tútta la génte di cása éra costernáta,
 appeared dead. people confounded
 la cameriéra, sommaménte affezionáta álla súa padróna, non
 greatly attached
 sapéva far áltro che piángere, e non éra buóná a nùlla. La
 knew to do than to weep she was for nothing.
 buóná Lúci féce rizzáre accánto al létto délla signóra un
 made to be placed by the side bed
 letticiúolo: ed élla e Rosína vegliávano la signóra úna nótte
 little bed watched
 per úna.

I médici s' intendévano con lóro per la cúra dell' ammaláta;
 depended upon them care sick (lady)
 e tútto éra adempíto con la mássima puntualità. In cápo a nóve
 fulfilled greatest At the end of nine
 giòrni la malattía pigliò buóná piéga: la Marchésa ritornò in sè e
 days took turn recovered
 conóbbe. quánto dovéva álló zélo e all' affétto délle sue amoróse
 knew owed loving
 assisténti. La póvera Rosína éra scoloríta dälle inquietézze e
 pale
 dälle nottáte perdúte; ma i suói ócchi abbattúti ripigliárono
 nights lost (sleepless nights) languid took again
 la lóro vivacità appéna élla cominciò a speráre nélla guarigióne
 as soon as began hope cure
 délla súa benefattríce. Ella con le súa premúre rése méno
 cares rendered
 spiacevole álla signóra il témpo délla convalescénza; óra le
 disagreeable now
 leggéva un bel líbro, ora le raccontáva quálche fáttö interessánte
 read then related fact
 accadúto nel suo villággio: voléva ánche pensáre a vegliárla,
 happened wished - also - to take care of her

nè permettéva che áltri le facésse i bródi e preparásse le
others should make broths
 medicíne. In quéstó témpo il maríto della Marchésa tornò,
returned
 ed éssa, ritornáta in perfétta salúte, gli mostrò quánto dovéva a
returned health showed she owed
 Rosína ed álla mádre di lei, e gli dísse che oramáí non le dáva
now gave (had)
 più il cuóre di separársi da lóro. Concertárono dúnque di
heart They agreed then
 métttere la Lúci alla direzióne délla cása, sicúri che non
put sure
 potévano affidárla méglío: la fíglia pói non dovéva avér áltro
were able should have
 títoló che di compágna ed amíca délla Marchésa. Voi vi potéte
can
 figuráre, figliuóli miéi, quánto volontiéri accettárono ésse tále
children they accepted
 proposizióne.

ETYMOLOGY.

PARTS OF SPEECH.

There are *nine* parts of speech in the Italian language :
 — 1. The ARTICLE; 2. The NOUN; 3. The ADJEC-
 TIVE; 4. The PRONOUN; 5. The VERB; 6. The AD-
 VERB; 7. The PREPOSITION; 8. The CONJUNCTION;
 9. The INTERJECTION.

The first five are variable; the four last, invariable.

The change which the first four undergo by means of
 terminations is called declension: it refers to gender,
 number, and case.

There are two genders in Italian, — the masculine and
 the feminine.

There are also two numbers, — the singular and the
 plural: and five cases, expressing the different relations
 of words to each other; namely, the nominative, genitive,
 dative, accusative, and ablative.

The nominative case, or the subject, answers to the question *who?* or *what?* as, Who is reading? *The boy.*

The genitive or possessive case answers to the question *whose?* or *of which?* as, Whose book? *The boy's book.*

The dative answers to the question *to whom?* as, To whom shall I give it? *To the boy.*

The accusative or objective case marks the object of an action, and answers to the question *whom?* or *what?* as, Whom or what do you see? I see *the boy, the house.*

The ablative answers to the question *from* or *by whom?* as, From whom did you receive it? *From my father?*

CHAPTER II.

THE ARTICLE — L' ARTICOLO.

MNEMONIC EXERCISE.

LA *doménica* sénto LA *méssa*. On Sunday I attend (*the*) mass.*
 IL *lunedì* spéndo IL *danáro*. On Monday I spend *the* money.
 IL *martedì* viéne LA *sérva*. The servant comes on Tuesday.
 IL *mercoledì* stíro LA *bianchería*. On Wednesday I iron *the* linen.
 IL *giovedì* págo IL *camerière*. On Thursday I pay *the* domestic.
 IL *venerdì* riscuóto L' *entráte*. On Friday I receive *the* rent.
 IL *sábato* aspétto IL *sárto*. . I expect *the* tailor on (*the*) Saturday.†

The article is used much more frequently in Italian than in English.

There are two articles, — DEFINITE and INDEFINITE.‡
The Definite has several variations for the sake of euphony.

* In the translation of the Italian examples, words which cannot be expressed are inserted within marks of parenthesis.

† The pupil is requested to commit to memory the Italian words occurring in Rules or Examples, as their meaning will be seldom repeated. The conjugation of the verbs will be found at the end of the book.

‡ The indefinite article, *un, uno, una*, a or an, will be treated of in a subsequent chapter. (See chapter on Numeral Adjectives.)

DEFINITE ARTICLE.

SINGULAR, il, lo,* masculine ; la, feminine.
 PLURAL, i, gli (*li*),† masculine ; le, feminine.

REMARKS.

I. The article *il*, plural *i*, is most generally used ;
 as, —

Il temperino, i temperini ; il sigillo, i sigilli.
 The penknife, the penknives ; the seal, the seals.‡

II. The article *lo*, plural *gli*, is placed, — 1st, Before
nouns beginning with *s* followed by another consonant ;
 as, —

Lo specchio, gli specchi ; lo spirito, gli spiriti.
 The mirror, the mirrors ; the spirit, the spirits.

2d, Before nouns commencing with a vowel, eliding
the *o*, and replacing it by an apostrophe ; as, —

L'occhio, gli occhi ; l'amico, gli amici.
 The eye, the eyes ; the friend, the friends.

III. The word *déi*, gods, takes the article *gli*. We
 say, *Il Dio di Abramo, gli déi del paganesimo* ; the God
 of Abraham, the gods of the heathen.

IV. *Lo*, or *il*, is written before masculine nouns com-
mencing with *z* ; as, *Lo zio*, or *il zio*, the uncle ; and after
the preposition *per* : *Per lo cuore*, or *per il cuore*, for the
heart. But, in speaking, *il* is generally used, except in
the phrases *per lo più*, at most ; *per lo ménò*, at least.

V. *La* before a feminine noun takes *le* in the plural ;
 as, —

La penna, le penne ; la stanza, le stanze.
 The pen, the pens ; the room, the rooms.

* The Italians have taken the articles *il* and *lo* from the first and last syllable of the
 ablative Latin *illo*. In their use, euphony alone is consulted : *lo libro, lo padre, il libro,*
il padre.

† We find *li*, plural of *il*, in classical works, especially in poetry ; but modern writers
 use *i* in preference.

‡ The article is given with every noun, so that the pupil may learn the gender of the
 noun.

The *a* of *la* is elided before a vowel, and replaced by an apostrophe. It, however, takes *le* in the plural; as, —

L'ísola, le ísole; l'ánima, le ánime.

The island, the islands; the soul, the souls.

VI. The article *il* may lose the *i* if preceded by the words *che, tra, fra, e*; as, *Tra 'l sì e 'l no*, between yes and no. Such elision is mostly confined to poetry.

VII. The article *gli* loses the *i* before a noun commencing with *i*; as, *Gl'inférmi*, the infirm.

VIII. The article *le* loses the *e* before a noun beginning with *e*; as, *L'elemósine*, the alms; *l'erbe*, the herbs. The above rules are purely euphonic.

IX. As there are only two genders in Italian, English neuter nouns take the gender of the noun into which they are translated; and the article naturally takes the gender of the noun to which it belongs.

X. They say in Italian, *Vádo in chiésa, in stráda*, etc., I go to church, into the street, etc.; and do not use the article, because the church or street is not designated. But, in *Vádo nélla chiésa di San Cárlo, vádo nélla stráda dóve státe di casa*, — I go into St. Charles' Church, I am going into the street where you dwell, — the article is used because the church and street are defined.

XI. So, likewise, they say, *Vádo in cása, in cámera, a létto, in cucína*; because it is understood that the person speaks of his own house, room, bed, kitchen; which nouns are defined by the circumstances.

XII. It is necessary to use the article in such sentences as the following, where the signification of the noun is limited: —

<i>Vádo —</i>	<i>I am going —</i>
<i>nélla cása di mia mádre . . .</i>	into my mother's house.
<i>nélla cámera di mio pádre . . .</i>	into my father's chamber.
<i>nel létto di suo fratéllo . . .</i>	in his brother's bed.
<i>nélla cucína del vicíno . . .</i>	in the neighbor's kitchen.

XIII. There are cases in which the article may be used or not; as, —

<i>Audácia, fortuna, e virtù, gli</i>	Boldness, fortune, and merit
<i>déttero tróno e poténza</i> ; or,	gave him the sceptre and
<i>L' audácia, la fortuna, e la</i>	the power.
<i>virtù, gli déttero il tróno e la</i>	
<i>poténza.</i>	

In the first case, the nouns are considered independently, without any subsequent idea: in the second case, the article limits the signification of the noun by something relative to each noun understood; thus: —

<i>L' audácia che spiegò in ógni</i>	The boldness which he mani-
<i>imprésa, la fortuna che lo</i>	fested in all his enterprises,
<i>secondo, la virtù che lo dis-</i>	the fortune which favored
<i>tinse, gli déttero il tróno délla</i>	him, the merit which dis-
<i>nazione e la poténza sovrána.*</i>	tinguished him, gave him the
	throne of the nation and the
	sovereign power.

XIV. The nouns Mr., Mrs., Miss, take the article, thus: *il Signóre, il Signór dottóre, la Signóra, la Signóra principéssa, la Signorína.* These words do not take an article when they are addressed to the person to whom we are speaking. The word Signóre loses the final e before a masculine noun.

XV. Proper nouns do not take the article; † as,

* When several nouns come together before or after the verb, and the article is used or omitted before the first of them, this article must be repeated or omitted before every other noun in the sentence.

† Names of kingdoms, provinces, mountains, and rivers, take the article or not, according to the extent of their signification; as, *L' Italia è bella*, Italy is beautiful; *Stáva in Italia*, he was in Italy.

Names of cities and villages, unless qualified by an adjective, are used without the article. The same rule applies to the names of a few islands: *Málta, Cipro, Créta*, etc.

The names of abstract substances, and those of gems, metals, etc., when used in a generic sense, require the article before them: as, *L' óro e le pérle, e i fiór vermigli e biànchi*, the gold and the pearls, and the red and white flowers.

A noun preceded by an adjective takes the article before the adjective; as, *Il grán male*, the great evil; *Il grán peccáto*, the great sin.

All words used as nouns require the article before them; as, *Il bello, il buono*, the beautiful, the good: *Son certa del sí*, I am certain of the affirmative; *Ciascuno rispóse di no*, every one answered in the negative; *Il suo parlàre mi piáce*, his conversation pleases me.

When a noun is used in an indeterminate sense, the article is omitted; as, *Non uom, uomó già fui*, now I am not a man, formerly I was a man.

Michelángelo, Raffaélo. But it is generally placed before family names, particularly of illustrious or renowned persons, both male and female; as, *Il Buonarótti, il Sánzio, la Marátti* (the poetess).

XVI. Possessive adjectives generally take the article; as, *Il mío, il túo, il súo, la nóstra, la vóstra*, etc., my, thy, his, our, your, etc. Possessive pronouns always do.

XVII. Verbs in the infinitive mood, and adverbs, take the article when they are used substantively; as, —

Il balláre mi sécca; Non sò nè il quándo nè il cóme.
It tires me to dance; I know neither when nor how.

READING LESSON.

L' amóre e la mórte fáanno eguáli i re ed i pastóri.
Love and death make equal kings and shepherds.

La glória è il sólo béne che póssa tentáre gli uómini.
Glory is only good which is able (can) to tempt men.

Il témpo, che fortífica l' amicízia, indebolisce l' amóre.
Time fortifies friendship, weakens

Le calúnnie sóno cóme le feríte che lásciano sémpré la márgine.
Calumnies are like wounds leave always scar.

La paúra govérna il móndo.
Fear governs world.

La prudénza è la guída e la padróna délla víta umána.
Prudence guide mistress life² human.¹

EXERCISE UPON THE ARTICLES.

(The) fortune loves (the) youth.
la fortúna (f.) áma *la* gioventù (f.).

The scholar cultivates (the) memory.
il scoláre (m.) coltíva *la* memória (f.).

The servant (f.) puts out the light.
la sérva smórza *la* lúme (m.).

The evening I study the lesson.
la séra (f.) stúdio *la* lezióne (f.).

The shoemaker brings the shoes.
il calzolaio (m.) pórtá *le* scárpe (f.).

WORDS.

<i>Il páne,</i>	the bread.	<i>Io ho,</i>	I have.
<i>La cárne,</i>	the meat.	<i>Tu hái,</i>	thou hast.
<i>Il víno,</i>	the wine.	<i>Egli ha,</i>	he has.
<i>Le frúttà,</i>	the fruits.	<i>Élla ha,</i>	she has.
<i>Le méle.</i>	the apples.	<i>Non ho,</i>	I have not.
<i>Il fratéllo,</i>	the brother.	<i>Ho io?</i>	have I?
<i>La péra,</i>	the pear.	<i>Hái tu?</i>	hast thou?
<i>La péscà,</i>	the peach.	<i>Ha égli?</i>	has he?
<i>Il fíco,</i>	the fig.	<i>Ha élla?</i>	has she?
<i>Il pádre,</i>	the father.	<i>Non ho io?</i>	have I not?
<i>Líbro,</i>	book.	<i>Sì,</i>	yes.
		<i>Che,</i>	what.
		<i>Chi,</i>	who.

CONVERSATION.

<i>Ho io la pénna?</i>	<i>Sì, tu hái la pénna.</i>
<i>Hái tu il temperíno?</i>	<i>No, non ho il temperíno.</i>
<i>Che há mío fratéllo?</i>	<i>Il fratéllo vóstro ha la cárta.</i>
<i>Ha lo zío dèl Signóre il líbro?</i>	<i>No, égli nón ha il líbro.</i>
<i>Che spéndi tu?</i>	<i>Spéndo il danáro.</i>
<i>Chi ha compráto la cása?</i> <i>house</i>	<i>Il Signór dottóre.</i>
<i>Che cása ha égli compráto?</i>	<i>La cása dí mío pádre.</i>
<i>Che ha la Signóra?</i>	<i>Élla ha lo spécchio.</i>
<i>Chi aspétto il Lunedì?</i>	<i>Aspétto il sárto.</i>
<i>Che cámera hái?</i>	<i>Ho la cucína.</i>

CHAPTER III.

UNION OF THE ARTICLES AND PREPOSITIONS.

MNEMONIC EXERCISE.

<i>I giòrni DELLA settimána</i>	. . .	The days <i>of</i> the week.
<i>Le stagióni DELL' áнно</i>	. . .	The seasons <i>of</i> the year.
<i>Nèlle stráde DELLA città</i>	. . .	In the streets <i>of</i> the city.
<i>Il lapis è SULLA távola</i>	. . .	The pencil is <i>upon</i> the table.
<i>Siámo NEL cuór dèlla státe</i>	. . .	We are <i>in</i> midsummer.
<i>La pénna è NEL calamáio</i>	. . .	The pen is <i>in</i> the inkstand.
<i>Balláte CON LE ragázze</i>	. . .	Dance <i>with</i> the girls.
<i>Léggo CÒGLI occhiáli</i>	. . .	I read <i>with</i> (the) spectacles.

UNION OF THE ARTICLES AND PREPOSITIONS.

§ I. If the article is used with one of the prepositions, di, of or for; a, to or at; da, from or by; in, in; con, with; su, upon, — the two monosyllables are joined for euphony.

REMARK. — In connecting the preposition with the article, di is changed into de, in into ne, con into co.

§ II. 1st, Contraction of the article *lo*, and its plural *gli*, with a noun: —

SINGULAR.

<i>Lo</i>	<i>spérpero</i> ,	the havoc.
<i>Di lo</i> . . .	<i>DELLO spérpero</i> ,	of the havoc.
<i>A lo</i> . . .	<i>ALLO spérpero</i> ,	to the havoc.
<i>Da lo</i> . . .	<i>DALLO spérpero</i> ,	by the havoc.
<i>In lo</i> . . .	<i>NELLO spérpero</i> ,	in the havoc.
<i>Con lo</i> . . .	<i>COLLO spérpero</i> ,	with the havoc.
<i>Su lo</i> . . .	<i>SULLO spérpero</i> ,	upon the havoc.

PLURAL.

<i>Gli</i>	<i>spérperi</i> ,	the havocs.
<i>Di gli</i> . . .	<i>DEGLI spérperi</i> ,	of the havocs.
<i>A gli</i> . . .	<i>AGLI spérperi</i> ,	to the havocs.
<i>Da gli</i> . . .	<i>DAGLI spérperi</i> ,	from or by the havocs.
<i>In gli</i> . . .	<i>NEGLI spérperi</i> ,	in the havocs.
<i>Con gli</i> . . .	<i>COGLI spérperi</i> ,	with the havocs.
<i>Su gli</i> . . .	<i>SUGLI spérperi</i> ,	upon the havocs.

This article, before a vowel, is written *dell'*, *all'*, *dall'*, *dell' amico*, of the friend.

<i>Lo</i>	<i>L' amico</i> ,	the friend.
<i>Di lo</i> . . .	<i>DELL' amico</i> ,	of the friend.
<i>A lo</i> . . .	<i>ALL' amico</i> ,	to the friend.
<i>Da lo</i> . . .	<i>DALL' amico</i> ,	from the friend.
<i>In lo</i> . . .	<i>NELL' amico</i> ,	in the friend.
<i>Con lo</i> . . .	<i>COLL' amico</i> ,	with the friend.
<i>Su lo</i> . . .	<i>SULL' amico</i> ,	upon the friend.

Before nouns in the plural commencing with an *i*, we write *dégl'*, *cogl'*, *dagl'*, etc.; as, *Cogl' infelíci*, with the unhappy.

§ III. 2d, Contraction of the article *il*, and its plural *i*.

SINGULAR.

<i>Il</i>	<i>fazzolétto</i> ,	the pocket-handkerchief.
<i>Di il</i> . . . DEL	<i>fazzolétto</i> ,	of the pocket-handkerchief.
<i>A il</i> . . . AL	<i>fazzolétto</i> ,	to the pocket-handkerchief.
<i>Da il</i> . . . DAL	<i>fazzolétto</i> ,	from or by the pocket-handk.
<i>In il</i> . . . NEL	<i>fazzolétto</i> ,	in the pocket-handkerchief.
<i>Con il</i> . . . COL	<i>fazzolétto</i> ,	with the pocket-handkerchief.
<i>Su il</i> . . . SUL	<i>fazzolétto</i> ,	upon the pocket-handkerchief.

PLURAL.

<i>I</i>	<i>fazzolétti</i> ,	the handkerchiefs.
<i>Di i</i> . . . DEI OR DE'	<i>fazzolétti</i> ,	of the handkerchiefs.
<i>A i</i> . . . AI OR A'	<i>fazzolétti</i> ,	to the handkerchiefs.
<i>Da i</i> . . . DAI OR DA'	<i>fazzolétti</i> ,	from the handkerchiefs.
<i>In i</i> . . . NEI OR NE'	<i>fazzolétti</i> ,	in the handkerchiefs.
<i>Con i</i> . . . COI OR CO'	<i>fazzolétti</i> ,	with the handkerchiefs.
<i>Su i</i> . . . SUI OR SU'	<i>fazzolétti</i> ,	upon the handkerchiefs.

§ IV. 3d, Contraction of the article *la*, and its plural *le*

SINGULAR.

<i>La</i>	<i>saccóccia</i> ,	the pocket.
<i>Di la</i> . . . DELLA	<i>saccóccia</i> ,	of the pocket.
<i>A la</i> . . . ALLA	<i>saccóccia</i> ,	to the pocket.
<i>Da la</i> . . . DALLA	<i>saccóccia</i> ,	from the pocket.
<i>In la</i> . . . NELLA	<i>saccóccia</i> ,	in the pocket.
<i>Con la</i> . . . COLLA	<i>saccóccia</i> ,	with the pocket.
<i>Su la</i> . . . SULLA	<i>saccóccia</i> ,	upon the pocket.

Before a vowel, write *dell'*, *all'*, *dall'*, *nell'*, etc.

PLURAL.

<i>Le</i>	<i>saccócce</i> ,	the pockets.
<i>Di le</i> . . . DELLE	<i>saccócce</i> ,	of the pockets.
<i>A le</i> . . . ALLE	<i>saccócce</i> ,	to the pockets.
<i>Da le</i> . . . DALLE	<i>saccócce</i> ,	from or by the pockets.
<i>In le</i> . . . NELLE	<i>saccócce</i> ,	in the pockets.
<i>Con le</i> . . . COLLE	<i>saccócce</i> ,	with the pockets.
<i>Su le</i> . . . SULLE	<i>saccócce</i> ,	upon the pockets.

Before nouns commencing with *e*, write *dell'*, *all'*, *dall'*, etc.

§ V. The contraction of *con* and of *su* with the articles *lo*, *gli*, *la*, and *le*, is used at discretion. We can say, *Con lo stúdio*, *con la pénna*, or *cóllo stúdio*, *cólla pénna*, — with the study, with the pen, — according to the harmony of the phrase. Instead of *su*, we can say *sopra* with all the articles, writing them separately; as, *Sul tétto*, or *sopra il tétto*; *sulla távola*, or *sopra la távola*, — upon the roof, upon the table.

§ VI. The preposition *per* may be united with the articles *il* and *i*, thus: *pel*, plural *pei*, or *pe'*. In speaking, we say, ordinarily, *per il*, to avoid affectation.

The pupil is required to supply the prepositions and articles in the following declensions: —

<i>Il giardíno</i> , the garden.	<i>I giardíni</i> , the gardens.
„ of the garden.	„ of the gardens.
„ to the garden.	„ to the gardens.
„ from the garden.	„ from the gardens.
<i>Lo spírito</i> , the spirit.	<i>Gli spíriti</i> , the spirits.
„ of the spirit.	„ of the spirits.
„ to the spirit.	„ to the spirits.
„ from the spirit.	„ from the spirits.
<i>L' álbero</i> , the tree.	<i>Gli álberi</i> , the trees.
„ of the tree.	„ of the trees.
„ to the tree.	„ to the trees.
„ from the tree.	„ from the trees.
<i>La rósa</i> , the rose.	<i>Le róse</i> , the roses.
„ of the rose.	„ of the roses.
„ to the rose.	„ to the roses.
„ from the rose.	„ from the roses.
<i>L' ánima</i> , the soul.	<i>Le ánime</i> , the souls.
„ of the soul.	„ of the souls.
„ to the soul.	„ to the souls.
„ from the soul.	„ from the souls.

READING LESSON.

Andiámo nêlle stráde délla città. La dónna è partíta. Non
 Let us go streets city. woman is departed. Not²
 andáte còlla cameriera. Prêndo la chiáve délla cámera. La
 go¹ chambermaid. I take key room.
 primavéra délla víta. Élla morì nel fiór dégli ánni. Non dormíte
 spring-time life. She died flower years. Not² sleep¹
 all' ária apérta. Il gátto è nêlla cámera del padróno. Il
 air open. cat master.
 lápis non è súlla távola. Léggo con le ragázze. Il calamáio
 pencil not is table. I read girls. inkstand
 è súlla távola. La chiáve è nell' úscio. Si va álla cácia nell'
 door. One goes chase
 autúnno. La pénna è nel calamáio súlla távola. La víta è
 autumn.
 brève, e l'árte è lúnga. La moderazióne génera la felicità. L'óro
 short long. generates happiness. gold
 govérna il mómdo. La veritá prodúce l'ódio. L'úomo propóne,
 governs world. truth produces hatred. man proposes
 e Dío dispóne. La vóce, gli ócchi, il córpo, l'ánima dell' uómo.
 God disposes. voice eyes body soul
 La vóce del pópolo è la vóce di Dío.
 people

EXERCISE FOR TRANSLATION.

Italy is the garden of Europe. The passions are the
 Itália giardíno Európa. passioni sónó
 elements of life. The voice of the people is the voice of God.
 eleménti víta. vóce pópolo Dío.
 The whip (is) for the horse, the halter for the ass, and the stick
 frústa (f.) cavállo cavézza ásino bastóne
 for the shoulders of the insolent (one). (The) pride is the
 spálle impertinénte. supérbia
 daughter of (the) ignorance. An ancient philosopher said, that
 fíglia ignoránza. Un antíco² filósofo¹ ússe, che
 (the) pride breakfasts with (the) abundance, dines with (the)
 orgóglio fa colazióne abbondánza, pránza
 poverty, and sups with (the) shame.
 povertà céna vergógna.

Io sòno, I am.
Tu sèi, thou art.
Egli è, he is.

Noi siámo, we are.
Voi siéte, you are.
Eglino sòno, they are.

CONVERSATION.

Che còsa avéte?

Dov' è?

Són' io póvero (poor)?

Còsa è l' Itàlia?

Hái tu la pénna del vicíno?

Qual líbro (book) hái?

Ha súo pádre un cavállo?

Che còsa ho io?

Sèi tu filósofo?

Hái tu il mío temperíno?

Siéte il mío amíco?

Non hai un (a) giardíno?

Ho il fazzolétto.

Nèlla mía saccóccia.

Tu non sèi póvero, sèi ricco.

L' Itàlia è il giardíno dell' Európa

No, Signóre, mío fratéllo l' ha.

Ho il líbro del sárto.

Non ha un cavállo, ha un ásino.

Tu hái il bastóne di mío fratéllo.

Non sòno filósofo.

No, è sópra la távola.

Sòno il vóstro (your) amíco.

Si, ho un giardíno ed (and) un cavállo.

CHAPTER IV.

THE NOUN*—IL NOME.

MNEMONIC EXERCISE.

<i>Il TIMÓRE di Dío</i>	The fear of God.
<i>La CÚPOLA di SAN PIÉTRO . .</i>	The cupola of St. Peter.
<i>Il <u>DUÓMO</u> di FIRÉNZE . . .</i>	The cathedral of Florence.
<i>I FIÓRI <u>délla</u> PRIMAVÉRA . . .</i>	The flowers of spring.
<i>Il COLÓRE <u>délla</u> RÓSA</i>	The color of the rose.
<i>Il <u>CAMMINÉTO</u> <u>délla</u> CÁMERA .</i>	The small mantelpiece of the chamber.

* There are some words in the Italian language which paint so well the character of the nation, that it is impossible to reproduce them in any other language by words strictly analogous. For example, the words *sfogo*, *smánia*, *puntiglio*, *fúria*, *orgásmo*, *éstro*, *stuf-fure*, etc., representing ideas which are conceived only under a burning sky, cannot be exactly rendered in the calm and misty Northern languages. Being purely euphonic, the rules on the article may be utterly disregarded whenever euphony requires it. The same may also be said respecting the elision and contraction of words.

<i>La CÁRTA è nel CASSETTÍNO</i>	.	The paper is in the drawer.
<i>Il PÓZZO è nel CORTÍLE</i>	.	The well is in the yard.
<i>Lo STÚDIO è un GODIMÉNTO</i>	.	Study is a pleasure.
<i>Gli ÁNNI fúggono rápidi</i>	.	Years fly rapidly.
<i>La MINÉSTRA è frédde</i>	.	The soup is cold.
<i>L'ÓZIO è il PÁDRE di ógni VÍZIO,</i>		Idleness is the father of all vices.

THE GENDER OF NOUNS.

There are only two genders in the Italian language, — the masculine and the feminine.

I. All nouns belong either to the masculine or feminine gender.

II. Nouns ending in *a* are feminine. Those expressing dignity, and professions of men, such as *il pápa*, the pope, and the following, derived from the Greek, are masculine : —

<i>Anagrámma</i> ,	anagram.	<i>Idióma</i> ,	idiom.
<i>Anátema</i> ,	anathema.	<i>Pianéta</i> ,	planet.
<i>Assióma</i> ,	axiom.	<i>Poéma</i> ,	poem.
<i>Clíma</i> ,	climate.	<i>Prísma</i> ,	prism.
<i>Diadéma</i> ,	diadem.	<i>Probléma</i> ,	problem.
<i>Dilémma</i> ,	dilemma.	<i>Prográmma</i> ,	programme.
<i>Diplóma</i> ,	diploma.	<i>Scísma</i> ,	schism.
<i>Dógma</i> ,	dogma.	<i>Sistéma</i> ,	system.
<i>Drámma</i> ,	drachm.	<i>Sofísma</i> ,	sophism.
<i>Embléma</i> ,	emblem.	<i>Stémma</i> ,	coat of arms.
<i>Enígma</i> ,	enigma.	<i>Stratagémma</i> ,	stratagem.
<i>Epigrámma</i> ,	epigram.	<i>Téma</i> ,	theme.
<i>Fantásma</i> ,	spectre.	<i>Teoréma</i> ,	theorem.

III. Of the nouns ending in *e*, some are masculine, and others feminine. As no positive rules can be given to indicate their gender, recourse must be had to the dictionary.

IV. Among the nouns ending in *e*, some are of both genders ;* as, —

* Some masculine nouns ending in *e* take a different termination for the feminine
as, *re*, *regina*.

IL or LA <i>cárcere</i> , the prison.	IL or LA <i>grégge</i> , the flock.
IL or LA <i>cénere</i> ,* the cinders.	IL or LA <i>fúne</i> , the cord.
IL or LA <i>fine</i> , the end.	IL or LA <i>lépre</i> , the hare.
IL or LA <i>fólgore</i> , the thunder.	IL or LA <i>márgine</i> , the margin.
IL or LA <i>fonte</i> , the fountain.	IL or LA <i>serpe</i> , the serpent.
IL or LA <i>frónte</i> ,† the forehead.	IL or LA <i>tigre</i> , the tiger.

V. There are some nouns ending in *a* which can end in *e*, without changing the gender ; as, *L' árma* or *l' árme*, arms (heraldic) ; *la sórta*, or *la sórte*, destiny.

VI. Very few nouns terminate in *i*, as this letter is generally the characteristic sign of the plural. Of these few, some are masculine, and some are feminine ; as, —

MASCULINE.

Il cavadénti, the dentist.
Il lavacéci, the dunce.
Il Tamági, the Thames.

FEMININE.

La metrópoli, the metropolis.
La sintássi, the syntax.
La tési, the thesis.

REMARK. — The noun *dì*, day, and its compounds ; as, *Buondì*, good-day ; *mezzodì*, noon ; *oggi*, now-a-days ; *Lunedì*, Monday ; *Martedì*, Tuesday, etc., — are all masculine. So are likewise nouns of dignity ; as, *Balì*, bailiff ; *pári*, peer ; *guardasigílli*, keeper of the seals.

VII. Nouns ending in *o* are of the masculine gender, except *la máno*, hand ; and the words whose ending *ágine* is contracted to *ágo* ; as, *immágo* for *immágine*. *Éco*, echo, is of either gender.

REMARK. — Several nouns of animate beings, ending in *o*, change *o* into *a* for the feminine ; as, *Il ranócchio*, m., *la ranócchia*, f., frog ; *il gátto*, m., *la gátta*, f., cat ; *cavállo*, horse ; *caválla*, mare ; *colómbo*, *colómbo*, dove, etc.

VIII. The following nouns ending in *o* become feminine by changing the *o* into *a* : ‡ —

* *Il cénere* is used only in poetry.

† *La frónte* is more used than *il frónte*.

‡ *Fanciullo*, or *ragazzo*, is said of a child who has not yet reached the age of adolescence. *Fanciulla* and *ragazza*, on the contrary, are used for a person of marriageable age ; the first particularly being employed to indicate unmarried women in general, if young.

Obs. — *Lápis*, pencil ; *ribes*, currants ; *chérmes*, cochineal, and a few foreign nouns, end with a consonant.

<i>Il casáto,</i>	the family name.	<i>Il núvolo,</i>	the cloud.
<i>Il canéstro,</i>	the basket.	<i>L' ombréllò,</i>	the umbrella.
<i>Il cioccoláto,</i>	the chocolate.	<i>L' oréccchio,</i>	the ear.
<i>Il frúttö,*</i>	the fruit.	<i>Il ranócchio,</i>	the frog.
<i>Il légno,*</i>	the wood.	<i>Lo scrítto,*</i>	the writing.
<i>Il mattino,</i>	the morning.	<i>Il soffítto,</i>	the ceiling.

Feminine: *La casáta, la canéstra, la frútta, la légna,* etc.

IX. The names of fruit-trees, ending in *o*, become feminine by changing *o* into *a*; and then they serve to express the fruit. Ex.:—

Il pésco, the peach-tree; *La péscà,* the peach.
Il mélo, the apple-tree; *La méla,* the apple.

The words *fíco, pómo, aráncio*, fig-tree and fig, apple-tree and apple, orange-tree and orange, are an exception.

X. Very few nouns end in *u*. These are always marked with a grave accent, and are of the feminine gender; as, *La gioventù,* the youth; *la grù,* the crane,—except *Perù,* m., Peru, *Belzebù,* Belzebub.

GENERAL REMARKS.

All words ending in *ore*, of which there are a great number, are masculine without any exception. Those ending in *zione* or *sione* are feminine without any exception.

Nouns ending in *ge, le, me, re, se*, are generally masculine; as, —

<i>Rége,</i>	king.	<i>Cuóre,</i>	heart.
<i>Viále,</i>	path.	<i>Arnése,</i>	utensil.
<i>Fíúme,</i>	river.		

* Of the words *frúttö, légno,* and *scrítto*, which are masculine, and become feminine by changing the *o* into *a*, it must be observed that *il frúttö* is the fruit in general, properly and figuratively; while *la frútta* or *le frútta* means the dessert. *Légno* means the woods, and *la légna* is the wood to burn. *Scrítto* is a writing; and *la scrítta*, a contract.

Some names of animate beings denote the feminine by a different word; as, *Uómo,* man; *dónna,* woman; *tóro,* bull; *vácça,* cow.

Nouns ending in *be, ce, pe, te, ve, ie, ine, one, nte*, are generally feminine ; as, —

Plébe, people.
Siépe, hedge.
Chiáve, key.
Fóce, entry.
ImmáGINE, image.
Ragióne, reason.
Páce, peace.

Árte, art.
Ménte, mind.
Série, series.
IncúdiNE, anvil.
Cicatríce, scar.
Legióne, lesson.
Cróce, cross.

Nouns ending in *i*, if not of Greek derivation, are masculine. Those of Greek derivation are feminine, except *Génesi* and *Apocalíssi*, which may be masculine when meaning the sacred books bearing that title.

Análisi, analysis.
Génesi, Genesis.
Crísi, crisis.

Énfasi, emphasis.
Tési, thesis.
Sintássi, syntax.

READING LESSON.

Il rispétto per le dónne è l' indízio più sicúro dell' inciviliménto
 respect women indication most sure civilization
 di un pópolo. La schiavitù è la vergógna dégli uómini. L' età
 slavery shame men. age
 e il sónno inségnano all' uómo la stráda délla mórte. Bisógna
 sleep teach death. It is necessary
 vedér l' Itália nélla primavéra e nélla státe per potér mégljo
 to see *spring* summer to be able better
 giudicáre délla serenità del súdo ciélo e délla cálma dél máre che
 to judge sky sea
 la circónda. L' árte di regnáre è la mássima di tútte le árti.
 it² surrounds.¹ art to reign greatest all
 La memória dei benefizij è il débito délla gratitúdine. Noi
 memory benefits debt We
 vediámo il lámpo prima di sentíre lo scóppio del fúlmine. Il
 see lightning before to hear burst thunder.
 filósofo cérca la súa felicità nullo stúdio délla natúra.
 seeks

EXERCISE FOR TRANSLATION.

(The) Study is useful to the health of the body. (The)
Il stúdio vantaggióso *della* salúte *del* córpo.
 Hatred is the want of vengeance. The loss of liberty is the
l'odio *il* bisógno *la* vendétta. *la* pérdita *la* libertà
 greatest of misfortunes. The philosopher seeks his happiness
prima *de* disgrázie. *il* filósofo *cérca* *una* felicità
 in the study of (the) nature. (The) Innocence of life
nel *studio* *della* *natura*. *La* *innocénza* *de* *vita*
 takes away the fear of death. (The) Tears are the tacit
toglie *il* spavénto *le* *lacrime* *sono* *il* *tácito*²
 language of grief.
 linguággio¹ *il* dolóre.

Dátemi dell' óro e dell' argénto. L' ária délla mattína è un
 Give me gold silver. air morning
 bálsamo nélla primavéra. Non è arriváto óggi il pádre del
 balm spring. Not arrived to-day
 Signór Dúca?

Nói *abbiamo*, we have.
Vói *avete*, you have.
Églino *hanno*, m., they have.
Éllo *hanno*, f., they have.

Abbiamo *nói*? have we?
Avete *vói*? have you?
Hanno *églino*? have they?
Hanno *éllo*? have they?

CONVERSATION.

Che avéte nel canéstro?
Qual' è il nóme délla lavandáia?
Avéte vedúto (seen) il cavállo?
Dóve?
Abbiamo nói sigilli? *Seals*
Dóve sónó inérti gli uómini?
Avéte vedúto la cárta?
Chi è quést' (this) Italiáno?
Chi è nel giardíno?
Chi è quéstá ragázza?
Avéte vedúta la mia casa?
La casa nélla stráda del Re?
Avéte frúttá nel vóstro giardíno?

Ho dell' uóva nel mio canéstro.
Il súo nóme è Catarína.
Io l' (it) ho vedúto.
Nélla stráda.
Vói non avéte sigilli, avéte cárta.
Dóve il suólo è móltó fértile.
Sì, è nel cassettíno.
È il camerière del médico.
Il cavadénti.
È mia sorélla.
Quále casa?
No, Signóra, non l' ho vedúta.
No, ma (but) abbiamo un pèsco
ed un mélo che ne duránnó
l' ánnó ventúro

CHAPTER V.

THE PLURAL OF NOUNS AND ADJECTIVES.

Adjectives agree in gender and number with the nouns they qualify.

After having learned the rules upon the formation of the plural, the scholar will do well to change all the plural nouns of the following exercise into the singular.

MNEMONIC EXERCISE.

<i>I cièchi hánno buóne orécchiE,</i>	The blind have good ears.
<i>Le lenzuóla sóno pulíte,</i>	The sheets are clean.
<i>Le béllE antichità di Róma,</i>	The beautiful antiquities of Rome.
<i>Le bottéghe sóno sótto ai pórtici,</i>	The shops are under the porticos.
<i>L' arátro fa i sólehi profóndi,</i>	The plough makes deep furrows.
<i>Écco due páia di stiváli,</i>	Here are two pairs of boots.
<i>I fúngi náscono nei bóschi,</i>	Mushrooms grow in the woods.
<i>Mi dólgono le calcágnA,*</i>	My heels pain me.
<i>Benéfici sóno i rággi del sóle,</i>	The rays of the sun are beneficent.
<i>Mi piáce il giuóco dégli scácchi,</i>	I like the play of chess.
<i>Le piógge ristórano la térra,</i>	The rains refresh the earth.
<i>Altri témpi, áltri costúmi,</i>	Other times, other manners.
<i>I malvági non sóno felici,</i>	The wicked are not happy.

GENERAL RULES.

I. The greater proportion of nouns and adjectives in Italian, whatever be their gender, form their plural by changing the last letter into i; as, —

MASC. SINGULAR.		MASC. PLURAL.
<i>Il poéta célebre,</i>	the celebrated poet.	<i>I poéti célebri.</i>
<i>Il letto mórbido,</i>	the soft bed.	<i>I létti mórbidi.</i>
<i>Il máre burrascóso,</i>	the stormy sea.	<i>I mári burrascósi.</i>
FEM.		FEM.
<i>La passióne infelice,</i>	the unhappy passion.	<i>Le passióni infelici.</i>
<i>La máno débole,</i>	the feeble hand.	<i>Le máni déboli.</i>

* The letter *i* indicates an idiomatic phrase.

The following are exceptions : —

II. Féminine nouns and adjectives ending in the singular in *a*, make their plural in *e* ; as, —

<i>La scárpa strétta,</i>	the narrow shoe.	<i>Le scárpe strétte.</i>
<i>La bélla dóнна,</i>	the handsome woman.	<i>Le bélle dóんne.</i>

III. The nouns ending in *i*, in *ie*, in an accented vowel, and the monosyllables, do not change their termination in the plural ; as, *La crísi*, the crisis ; *le crísi*, the crises : *la città*, the city ; *le città*, the cities : *il re*, the king ; *i re*, the kings ; etc.

IV. Nouns are also invariable when they immediately follow the ordinal numbers twenty-one, thirty-one, etc. ; as, *Ventúno scúdo*, twenty-one crowns ; *trentúno dolláro*, thirty-one dollars. But the noun takes the plural when placed before the number ; as, *Scúdi ventúno*, *dollári trentúno*.

V. The words *addío*, adieu ; *lóro*, their, are invariable ; as, *Gli addío*, *i lóro amíci*.

EUPHONIC RULES.

VI. All the nouns, masculine or feminine, ending in *ca* or *ga*, insert an *h* in the plural to preserve the hard sound of the *c* or *g* ; as, —

<i>Il monárca</i> , the monarch ;	<i>i monárchi</i> , the monarchs.
<i>La mánica</i> , the sleeve ;	<i>le mániche</i> , the sleeves.
<i>La stréga</i> , the sorcerer ;	<i>le stréghe</i> , the sorcerers.

VII. Nouns of two syllables, ending in *co* or *go*, take an *h* in the plural ; as, —

<i>Il bósco</i> , the wood ;	<i>i bóschi</i> , the woods.
<i>Il lago</i> , the lake ;	<i>i laghi</i> , the lakes.

Except *pórco*, *gréco*, *mágo*, — pig, Greek, magician, — which make, in the plural, *pórci*, *gréci*, *mági*.

VIII. Nouns of more than two syllables, ending in *cc* or *go*, also take an *h*, when these terminations are preceded by one or more consonants; as, —

<i>L' albérgo,</i>	the hotel.	<i>Gli albérghi.</i>
<i>Il rinfrésco,</i>	the refreshment.	<i>I rinfréschi.</i>

IX. Nouns ending in *co* or *go*, preceded by a vowel,* form their plural in *ci* or *gi*; as, —

<i>Il médico,</i>	the physician;	<i>i medici,</i>	the physicians.
<i>Lo spárago,</i>	the asparagus;	<i>gli spáragi,</i>	the asparagus.

X. EXCEPTION. — Several nouns take an *h* in the plural, though preceded by a vowel; as, *Análogo*, analogous; *antíco*, ancient; *decálogo*, decalogue; *demagógo*, demagogue; etc.

XI. Nouns ending in *io* lose the final *o* in all cases where this termination is preceded by a vowel, or by two or three consonants forming a syllable with *io*; as, —

<i>Fornáio,</i>	baker;	<i>fornái,</i>	bakers.
<i>Cuóio,</i>	leather;	<i>cuói,</i>	leathers.
<i>Fáscio,</i>	bundle;	<i>fásci,</i>	bundles.
<i>Máschio,</i>	boy;	<i>máschi,</i>	boys.
<i>Artíglío,</i>	claw;	<i>artígli,</i>	claws.
<i>Astúccio,</i>	case;	<i>astúcci,</i>	cases.
<i>Viággio,</i>	voyage;	<i>viággi,</i>	voyages.

XII. The following nouns, although comprehended in the above class, form an exception, by changing the *io* final into *j*: —

<i>Arbútrio,</i>	will.	<i>Cérchio,</i>	circle.
<i>Átrio,</i>	vestibule.	<i>Dóppio,</i>	double.
<i>Dúbbio,</i>	doubt.	<i>Próppio,</i>	proper.
<i>Gráffio,</i>	scratch.	<i>Sécchio,</i>	milk-pail.
<i>Impróppio,</i>	improper.	<i>Sóffio,</i>	a blow.
<i>Pátrio,</i>	of the country.	<i>Spicchio,</i>	a clove of garlic.

* *Mendico*, beggar; *equivoco*, equivoke; *diálogo*, dialogue; *apólogo*, apologue, — are written with or without the *h*; as, *Mendici* or *mendichi*, beggars.

OBS. — Some nouns in the singular in *ere* also end in *ero*; as, *Il pensière*, the thought; *il pensiero*: *il destriere*, the steed; *il destriero*: *lo scolare*, the scholar; *lo scolaro*: *il cónsole*, the consul; *il cónsolo*. When said of bones cleared from the table, *osso*, bone, makes *ossi*; when of a skeleton, it makes *ossa*. *Filo*, thread, makes *fila*, threads. *Fili* is used when speaking of the edge of cutting instruments.

These nouns make, in the plural, *arbútrj, átrj, cérchj, dóppj*, etc.

XIII. This same termination, *io*, is changed into *j* whenever it is preceded by a single consonant, or two consonants not forming one syllable; as, —

<i>Giudicio</i> ,	judgment;	<i>giudicj</i> ,	judgments.
<i>Princípio</i> ,	beginning;	<i>principj</i> ,	beginnings.
<i>Provérbio</i> ,	proverb;	<i>proverbj</i> ,	proverbs.

XIV. Except the following nouns, which make their plural by dropping the final *o*, because the *i* is used in the singular only to soften the sound of the *c* or *g* : —

<i>Ágio</i> ,	ease.	<i>Frégio</i> ,	ornament.
<i>Aráncio</i> ,	orange.	<i>Grégio</i> ,	gray.
<i>Bácio</i> ,	kiss.	<i>Indúgio</i> ,	delay.
<i>Barbógio</i> ,	dotard.	<i>Malvágio</i> ,	wicked.
<i>Bígio</i> ,	gray.	<i>Palágio</i> ,	palace.
<i>Cácio</i> ,	cheese.	<i>Pertúgio</i> ,	hole.
<i>Céncio</i> ,	rag.	<i>Prégio</i> ,	merit.
<i>Diságio</i> ,	disquiet.	<i>Sórcio</i> ,	mouse.

Plural : *Ági, aránci, báci, cénci*, etc.

XV. The termination *io*, in the syllable *quio*, changes into *j*; as, —

<i>Osséquio</i> ,	respect;	<i>osséquj</i> ,	respects.
<i>Deliquio</i> ,	fainting-fit;	<i>delíquj</i> ,	fainting-fits.

XVI. If, however, the accent falls on the *i* of the syllable *io*, then *io* is changed into *ii* for the plural, and the sound is a little longer than *j*; as, —

<i>Pío, zío, natío, río,</i>	} pious, uncle, native, brook.
<i>Pii, zii, natii, rii,</i>	

XVII. Proper nouns ending in *io* likewise take *ii* in the plural; * as, —

<i>Dário, Tibério, Cláudio,</i>	} Darius, Tiberius, Claudius.
<i>I Dárii, I Tibérii, I Cláudii,</i>	

* In Italian, as in other languages, some nouns are used only in the singular number; as proper names; and the words *próte*, offspring; *máne*, morning; *róba*, luggage; *rosolia*,

XVIII. The terminations *cia* and *gia* drop the *i* of the plural in the words in which this letter is but slightly pronounced; as, —

<i>La cóscea,</i>	the thigh;	<i>le cósce,</i>	the thighs.
<i>La spiággia,</i>	the shore;	<i>le spiágge,</i>	the shores.
<i>La cáccia,</i>	the chase;	<i>le cácece,</i>	the chases.

XIX. But in the words *província, ciriégia, franchégia,* province, cherries, immunities, and some others, the *i* is retained in the plural, because, being distinctly pronounced in the singular, it is necessary that it should be heard in the plural; as, *Províncie, ciriégie, franchégie,* etc.

XX. We must also preserve the *i* of *cia* and of *gia* when it is accented, and the accent must be strongly marked by the voice; as, —

<i>La bugía,</i>	the lie;	<i>le bugíe,</i>	the lies.
<i>La farmacia,</i>	the pharmacy;	<i>le farmacie,</i>	the pharmacies.

IRREGULAR PLURALS.

XXI. The few nouns which have irregular plurals are :

<i>Uómo,</i>	man;	<i>uómini,</i>	men.
<i>Búe,</i>	ox;	<i>búoi,</i>	oxen.
<i>Móglie,</i>	wife;	<i>mógli,</i>	wives.
<i>Mille,</i>	thousand;	<i>míla,</i>	thousands.
<i>Dío,</i>	God;	<i>deí,</i>	gods.

XXII. The possessive adjective pronouns *mío, túo, súo,* my, thy, his, make *miéi, tuói, súoi,* in the plural; and the adjectives *tále* or *cotále,* such, and *quále,* which, are in the plural *táli* or *tái,* *cotáli* or *cotái,* *quáli* or *quái.*

XXIII. The following nouns form their plural in *a*, and become feminine: —

measles. And some are used only in the plural; as, *I calzóni*, the trowsers; *le réni*, the kidneys; *i dolci*, the sweetmeats; *le forbici*, the scissors; *i viveri*, the victuals; *le ténèbre*, darkness. Some nouns have a different signification in the plural; as, *Il céppo*, the trunk of a tree; *i céppi*, the fetters: *il férro*, the iron; *i fèrri*, the fetters; *la génte*, the people; *le géniti*, the nations: *la grázia*, the favor; *le grázie*, the thanks.

<i>Un migliáio,</i>	a thousand.	<i>Le migliáia.</i>
<i>Un centináio,</i>	a hundred.	<i>Le centináia.</i>
<i>Un uóvo,</i>	an egg.	<i>Le uóva.</i>
<i>Un miglio,</i>	a mile.	<i>Le miglia.</i>
<i>Un páio,</i>	a pair.	<i>Le páia.</i>
<i>Uno stáio,</i>	a bushel.	<i>Le stáia.</i>
<i>Un móggio,</i>	a bushel.	<i>Le móggia.</i>

XXIV. The following masculine nouns have a masculine plural in *i*, and a feminine plural in *a*. The last is more frequently used.

<i>L' anéllo,</i>	the ring.	<i>Il fondaménto,</i>	the base.
<i>Il bráccio,</i>	the arm.	<i>Il frútto,</i>	the fruit.
<i>Il budéllo,</i>	the intestine.	<i>Il fúso,</i>	the spindle.
<i>Il calcágo,</i>	the heel.	<i>Il gésto,</i>	the gesture.
<i>Il castéllo,</i>	the castle.	<i>Il ginóccchio,</i>	the knee.
<i>Il cíglio,</i>	the eyebrow.	<i>Il gómíto,</i>	the elbow.
<i>Il coltéllo,</i>	the knife.	<i>Il grído,</i>	the cry.
<i>Il córno,</i>	the horn.	<i>Il lábbro,</i>	the lip.
<i>Il díto,</i>	the finger.	<i>Il légo,</i>	the wood.
<i>Il fílo,</i>	the thread.	<i>Il lenzuólo,</i>	the sheet.
<i>Il mémbro,</i>	the member.	<i>Il ríso,</i>	the laugh.
<i>Il múro,</i>	the wall.	<i>Il sácco,</i>	the sack.
<i>L' ósso,</i>	the bone.	<i>Lo strído,</i>	the cry.
<i>Il pómo,</i>	the apple.	<i>Il vestígio,</i>	the vestige.
<i>Il quadréllo,</i>	the dart.	<i>Il vestiménto,</i>	the garment.

REMARK. — *Córna*, in the plural, signifies horns; *córni*, instruments: *géstá*, exploits; *géstí*, gestures: *gómíta*, elbows; *gómítí*, cubits: *mémбра*, members of the body; *mémbrí*, members of an assembly: *múra*, ramparts; *múri*, walls.

READING LESSON.

Préssó i Románi, i soldáti érano agricoltóri, e le casáte
 Among houses²
 illústri conservávano sémpré i cognómi déi frútti e déi legúmi
 illustrious¹ preserved always surnames pulse
 che venívano, a preferénza, coltiváti dáí lóro antenáti; táli
 came (were) ancestors

fúrono i Léntuli, i Fábii, i Pisóni. I regáli plácano non sólo gli
 presents appease only
 uómini ma pur áncò gli déi. I pittóri antíchi non usávano nêlle
 even painters² ancient¹ used
 lóro pittúre che quáttro colóri. Le dónne sóno fátte per éssere
 pictures four colors. women made to be
 le compágne e non le schiáve dégli uómini. Un párroco dísse
 companions slaves curate said
 álla prédica, la Doménica délle pálme: Io vi avvérto, fratélli, che
 sermon Palm: I you² inform¹
 per isfuggíre la cálca, confesserò Lunedì i bugiárdi, Martedì
 to avoid confusion, I shall confess liars
 gli avári, Mercoledì i mormoratóri, Giovedì i ládri, Venerdì
 avaricious slanderers thieves
 i díscoli, e Sábato gli ubbriáchi. Non si sa s'égli ébbe mólti
 libertines drunkards. We do not know had
 peniténti. I fanciúlli ed i pázzi si figúrano che vénti fránchi e
 fools imagine francs
 vénti ánni ábbiano a durár sémpré. Ho vedúto le óssa di tre
 years have last always.
 giòvani elefánti.

EXERCISE

ON THE FORMATION OF THE PLURAL OF NOUNS.

[The singular only is given.]

The face comprehends the forehead, the eyebrows, the eyelids
 vólto comprénde palpébre
 the nose, the lips, the mouth, the cheeks, the chin, and the ears.
 ménto
 (The) children ought to obey their parents, scholars their
 fanciullo dèbbono ubbidíre genitóre
 teachers, and citizens (to) the laws. When we read certain
 maéstro cittadino légge. Quándo si léggono certi
 historians, we may say that the human species is composed
 stórico, si dirébbe umána spécie (consists of) consíste
 of only two or three hundreds of individuals decorated with
 sóltánto di dúe o tre indivídúo decoráto
 the title of emperors, kings, popes, generals, and ministers. Men
 título imperatóre mínístro.

are generally idle in countries where the soil is very fertile.
 sónò per lo piú inérte paése dóve suólo móltò fértile.

(The) stars, (the) animals, and even plants were (enumerated)
 ástro animále ánche fúrono annoveráte

among the Egyptian divinities. The walls of Thebes were
 fra le egiziáne Tébe

raised by the simple sound of the harp; the walls of the city
 fabbricáte sèmplice suóno cétra

of Jericho fell down, on the contrary, at the sound of (the)
 Jérico cáddero, in véce

trumpet. The large sacks are filled with grain. My sisters
 córno. empiúto gráno.

have some silver spoons.
 alcúno argénto

Nói siámo, we are.
Vói siéte, you are.
Eglino sónò, they are.

CONVERSATION.

Chi è quèsta dónna? *È la mádre del poéta célebre.*

Avéte vedúto il re? *Abbiámo vedúto il re.*

È égli Francése? *No, è Tedésco (German).*

Sónò i poéti felíci (happy)? *Generalménte non sónò felíci.*

Che hánno i ciéchi? *I ciéchi hánno buóne orécchie*

Dóve náscono i funghi? *~~Mushrooms~~ I funghi náscono néi bóschi.*

Quánti anelli avéte? *nings Ne ho dúe.*

Mangiáte frutti? *Si, quándo sónò matúri.*

Quánti (how many) giórni fá
úna settimána? *Sétte.*

Cóme si chiámáno? (How are
they called?) *Doménica, Lunedì, Martedì,*
Mercoledì, Giovedì, Venerdì,
Sábato.

Ed i mési quánti sónò? *Dódicì.*

Cóme si chiámáno? *Gennájo, Febbrájo, Márzo,*
Aprile, Mággio, Giúgno,
Lúglio, Agósto, Settémbrè,
Ottóbèrè, Novémbèrè, Decém-
brè.

E le stagióni (seasons)? *Sónò quáttro: Primavéra, Es-*
táte o (or) Státe, Autúnno,
Invéрно o Vérno.

CHAPTER VI.

THE CASES OF NOUNS.

MNEMONIC EXERCISE UPON THE USE OF *DI*, *A*, *DA*.

<i>Vi piace la città DI Parigi?</i>	Does the city of Paris please you?
<i>Il ffitto DELLE case è caro,</i>	The rent of the houses is dear.
<i>Vi dico che non ho danári,</i>	I tell you that I have no money.
<i>Spoléo non è lontano DA Róma,</i>	Spoletto is not far from Rome.
<i>Voglio scrivere DELLE lettere,</i>	I wish to write some letters.
<i>Io non voglio brighe,</i>	I do not wish cares.
<i>Vói non avete fratelli,</i>	You have no brothers.
<i>L'uómo vive DELLE sue fatiche,</i>	Man lives by (of) his labors.
<i>Io non témo púnto di vói,</i>	I do not fear you at all.
<i>Ecco un dizionáριο DA tásca,</i>	Here is a pocket dictionary.
<i>L'Ariósto è il pittóre DELLA natura,</i>	Ariosto is the painter of nature.
<i>L'ócchio del padróne ingrassa il cavállo,</i>	The eye of the master fattens the horse.
<i>Mi è sorélla dal lato DEL pádre, e non DAL cunto DELLA madre,</i>	She is a sister on my father's side, but not on the side of my mother.
<i>Égli ha pósto DELLA pólvore DA schioppo in una scátola DA tabácco,</i>	He has put (some) gunpowder in a tobacco-box.

The several relations of the Italian nouns are expressed by the prepositions *di*, of; *a*, to; *da*, from, or by. The nominative and objective are distinguished by the place they occupy in the sentence.

1. The nominative denotes the relation of a subject to a finite verb; as, *María ama*, Mary loves.

2. The genitive denotes origin, possession, and other relations, which in English are expressed by the preposition *of*, or by the possessive case; as, *I libri di mio fratello*, my brother's books.

3. The dative denotes that *to* or *for* which any thing is, or is done; as, *Égli mi dáva il libro*, he gave me the book.

4. The accusative is either the object of an active verb or of certain prepositions, or the subject of an infinitive.

5. The vocative is the form applied to the name of any object addressed.

6. The ablative denotes privation and other relations, expressed in English by the prepositions *with*, *from*, *in*, or *by*.

Proper nouns are varied with the prepositions only; common nouns, with the preposition and article.

Variation of the proper noun *Boston*: —

Nominative	<i>Boston</i> ,	Boston.
Relation of Possession	<i>Di Boston</i> ,	of Boston.
" " Attribution	<i>A Boston</i> ,	to Boston.
" " Derivation	<i>Da Boston</i> ,	from (or by) Boston.
Accusative	<i>Boston</i> ,	Boston.

Variation of a common noun in the plural: —

Nominative	<i>I libri</i> ,	the books.
Relation of Possession	<i>Dei libri</i> ,	of the books.
" " Attribution	<i>Ai libri</i> ,	to the books.
" " Derivation	<i>Dai libri</i> ,	from (or by) the books.
Accusative	<i>I libri</i> ,	the books.

I. *Di*, the sign of the genitive, is used, —

1st, When it denotes possession; as, *La casa di mio pádre*, my father's house; *di chi è quèsto cappéllo?* whose hat is this? *è del servitóre*, it is the servant's.

2d, When the noun or verb that follows *di* expresses a quality, limitation, or modification of the noun that precedes it; as, *Cucchiáio d' argénto*, a silver spoon; *è témpo di pranzáre*, it is dinner-time.

II. The preposition *di*, with or without the definite article, translates the words *some* and *any* when they do not express a determinate quantity of a certain thing; as, —

*Dátemi del páne,
Non bevéte di quel víno,*

Give me *some* bread.
Do not drink *any* of that wine.

III. If *some* and *any* have the signification of *a few, various, certain, a little, &c.*, they are rendered in Italian by *qualche* before a singular noun; by *un poco di*, or *un po' di*, before a collective noun; and by *certi, divérsi, alcúni*, and *várii*, or their feminine form, before plural nouns, according to their gender; as, —

Ho pranzáto con quálche amíco, I have dined with *some* friend
or *con alcúni amíci,* or friends.
Prendéte un póco di víno, Take *some* wine.

IV. When there is only a simple designation of the object, without any idea of quantity, — that is to say, when the word *some* or *any* is omitted in English, — generally no article is used in Italian.

Bevéte víno o bírra? Do you drink wine or beer?
Chi ha danári ha amíci, He who has money has friends.

V. The preposition *di* is often used after words requiring a different preposition, and after verbs requiring a direct object. In such cases, the word that governs *di* is understood, and the phrase is elliptical, as may be seen in the following sentences: —

Temére DEL pópolo, for *temére* To fear the anger of the people.
LO SDÉGNO del pópolo,
Sapér DI música, DI álgebra, etc., To know a little music, algebra, etc.
for *sapére UN PÓCO di, etc.*

VI. Sometimes, especially in familiar conversation, the preposition *di* takes the place of the article *il*, or *lo* before an infinitive, which, being the subject of a sentence, does not come at the beginning of it; as, —

È fácele DI studiáre, DI parláre, It is easy to study, to speak.
for *è fácele LO studiáre, IL parláre,*

When the preposition *di* is thus substituted for the article, the phrase is elliptical, and stands for *È fácele L'AZIÓNE di studiáre.*

VII. It is very common in Italian to use *di* instead of *da* whenever euphony requires it, particularly if the definite article can be omitted after the preposition. This, however, is never done unless *fuóri*, *vía*, or some such word requiring *di*, is easily understood. Thus they say :—

<i>Veníre</i> DI <i>cása</i> ;	that is, <i>fuóri</i>	To come out of the house.
or <i>vía</i> DI <i>cása</i> for <i>dálla</i> <i>cása</i> ,		
or <i>da</i> <i>cása</i> .		

VIII. The preposition DI is also frequently translated after verbs by *for*, meaning *on account of*; by *in*, when it does not signify *within*; by *with*, not expressing the idea of *company* or *union*; and occasionally by *on*.

<i>Ella véste</i> DI <i>néro</i> ,	She dresses <i>in</i> black.
<i>Non mi biasimáte</i> DI <i>quésto</i> ,	Do not blame me <i>for</i> this.
<i>Fúrono provvedúti</i> DI <i>tútto</i> , or	They were provided <i>with</i> every
D' <i>ogni</i> <i>cósa</i> ,	thing.
<i>Il bambíno fu nutríto</i> DI <i>látte</i> ,	The child was fed <i>on</i> milk.

IX. *A*, or *ad*, the sign of the dative, expresses direction or aspiration towards some object, and corresponds to the preposition *to*.

<i>Andiámo</i> <i>a Nápoli</i> ,	Let us go to Naples.
<i>Scrivéte</i> <i>ad un amíco</i> ,	Write to a friend.

X. The preposition *A* is also translated *in*, *for*, *from*, and *of* after a verb, when it represents an action done against, towards, or to the damage of a person; the direct object of such a verb being easily understood;* as,—

<i>Non pòsso crédere</i> <i>a quel che</i>	I cannot believe <i>in</i> what you
<i>díte</i> ,	say.
<i>Pensáte</i> <i>a lui e provvedéte</i> <i>ai suoi</i>	Think <i>of</i> him, and provide <i>for</i>
<i>bisógni</i> ,	his wants.

XI. *Da*, the sign of the ablative, expresses derivation, separation, or dependence, and corresponds principally to the preposition *from*, which in most cases is translated; as,—

* REMARK. — The expressions, *little* BY *little*, *two* BY *two*, etc., are rendered in Italian, *poco* A *poco*, *due* A *due*, etc.

*Da un giòrno all' áltro,
Non dipéndo da nessúno,*

From one day to another.
I do not depend on any one.

XII. Da is used before a noun which indicates use, employment, or the destination of a thing; as, —

Cavállo da sèlla, saddle-horse.
Cárta da léttere, letter-paper.

XIII. The English prepositions *at* and *with*, meaning "at the house of;" and *by*, either expressing the relation between a passive verb and its subject, or conveying the idea of solitude and exclusion, — are translated by *da*.

*Sta DA mío pádre,
Lo farà DA se,*

He lives *at* my father's.
He will do it *by* himself.

XIV. Like and *as*, when they signify "in the manner of," "as it becomes," and followed by a noun used in an indefinite sense, are generally rendered by *da*; as, —

*Portátevi DA uómo,
Fátela DA padróne,*

Bear yourself *like* a man.
Act *as* a master.

Like, followed by the pronouns *himself*, *herself*, *ourselves*, etc., is thus translated in Italian: Like himself, *DA quel che è*, or *DA quell' uómo ch' égli è*, etc.

READING LESSON.

Mólte commedióle, compóste dáll' Ariósto che le recitáva in
Many little comedies, composed * them recited
compagnía de' suói fratélli e délle súe sorélle, fúrono il prelúdio
brothers his sisters, were prelude
délle immortáli súe ópere. Finalménte l' elegánte orazióne, che
his works.
pronunciò intórno álle régole che si déggiono seguíre, ed
he pronounced concerning rules one ought to follow
intórno állo scópo che ognún propórre si débbe nei própri stúdi,
scope every one proposes ought own
féce conóscere álla città di Ferrára, súa pátria, ch' éssa alleváva
made to know country reared

un génio, il quále avrébbela illustráta; ed il pádre súo godéva
 genius who would have (her) enjoyed
 in segréto délla consolazióne d' udíre da' suói concittadini
 hearing fellow-citizens
 propórre il próprio figliuólo ái lóro, cóme un modélló da imitársi.
 to propose own son as model imitate.

EXERCISE.

1. In Italy there are immense plains, majestic rivers, very high mountains, lakes, cascades, forests, volcaones, and beauty in all varieties.

2. A lady, speaking of a preacher whom she had heard from a great distance, said, "He spoke to me with^t his hand, and I listened with^t my eyes."

3. It is difficult to satisfy every one's desire in (the) great enterprises.

4. May God send us good princes, and may the devil not give them the fancy of wishing to be heroes!

5. (The) hypocrites cover themselves with the mask of (the) devotion.

6. Never leave flowers in a sleeping-chamber.

7. The greater part of (the) men live like crazy people, and die like fools.

8. One of the miseries of the rich is to be always deceived.

VOCABULARY.

1. There are, *vi sónó*; immense plains, *pianúra stermináta*; majestic rivers, *fiúme maestóso*.

2. A lady, *una Signóra*; speaking, *parlándo*; a preacher whom she had heard, *un predicátóre ch' élla avéa intése*; far off, *mólto distánte*; said, *dísse*; he has spoken to me, *égli mi ha parláto* (with the hands); I have listened to him, *io l' ho ascoltáto* (with the eyes).

3. Great enterprises, *gránd' imprésa*; it is difficult, *è cósa diffícile*; to satisfy, *secondáre*; desire, *desidério*; all, *tútti*.

4. May God send us, *Dio ci mándi*; good prince, *buóno príncipe*; devil, *diávolo*; not give them, *non díá lóro*.

5. Cover themselves, *si cóprono*.

6. Never leave, *non lasciáte mái*.

7. Live, *vívono*; die, *muóiono*.

8. Always deceived, *sémpré ingannáti*.

Dóve? where?
Che? what?

Chi? who?
Sovénte, often.

CONVERSATION.

Dóve éra la Signóra?
Con che si cópronno gl' ipócriti?
Quánti sènsi avéte?
Cóme si chiámamo?
Abbíamo del víno?
È témpo di pranzáre?
Che cáne è quéstó?
Che recitáva Ariósto in com-
pagnía de' súoi fratélli e délle
súe sorélle?
Dóve sónó maravíglie in ógni
génere?
Che sónó ésse (they)?
Che dísse úna Signóra d' un
predicatóre?
Quáli persóne sónó sovén-te in-
gannáte?
Quáli uómini vívono cóme
pázzi?

Mólto distánte dàl predicatóre.
Colla máschera délla divozíone. Ma
Cínque.
Udíto, vísta, odoráto, gústó, táto.
Avéte úna bótte dí víno.
Io ho pranzáto con alcúni amíci.
È un cáne da cáccia.
Mólte commedióle, che fúrono il
prelúdio délle immortáli súe
ópere.
In Itália.
Fíumi maestósi, cascáte, ^{pietó} sélve,
volcáni, etc.
Egli mi ha parláto cólla máno.
Le persóne rícche.
La maggiór párté degli uómini.

CHAPTER VII.

PRONOUNS.

PERSONAL PRONOUNS IN THE NOMINATIVE.

Io, tu, égli, éssó, élla, éssa, nói, vói, églino and éssi, élleno and ésse.
I, thou, he, he or it, she, she or it, we, you, they, m., they, f.

MNEMONIC EXERCISE.

Chi bátte? Son io,
Se non voúte cantár vói, can-
terò io,
Non dubitáte: penserémo nói ad
ógni cósá,

Who knocks? It is *I*.
 If you do not wish to sing, *I*
 will sing.
 Do not fear: we will think of
 every thing.

Così dicéva ancór IO,
VÓI faréte quel che vorrò IO,
IO vòglio fáre cóme fáte VÓI,
Non ci va ÉGLI, e non ci andréte
nemméno VOI,
Avéte voi róba? Avéte quat-
tríni?
Che bélla cósa il potér dire,
Comándo IO!
Gli faréte conóscere chi sóno IO
e chi siéte VOI,
Siéte VÓI il padróno di quéstó
albérgo?
Poichè voléte che dica IO, dirò
IO,
VÓI avéte migliór vísta che non
ho IO,

I also said so.
You will do what I wish.
I wish to do as you do.
He will not go; and you will
not go either.
Have you property? Have you
money?
How beautiful it is to say, I
command!
Let him know who I am, and
who you are.
Are you the master of this ho-
tel?
As you wish that I say it, I
will say it.
You have better sight than I.

PRONOUNS IN THE OBJECTIVE (CLASS I.).

Me, te, lui, lei, noi, voi, loro; se.*

Me, thee, him, her, us, you, them; himself, herself, itself, themselves.

MNEMONIC EXERCISE.

Che cósa voléte da ME?
Ella è fuóri di sè dálla rábbia,
Or óra sóno a VOI,
Fátemi la finézza di pranzár
MÉCO,
Io ámo il mío amíco quánto ME
STÉSSO,
Si, fáte voi, io mi rimétto in
VOI, mi confido in VOI,
Égli non sa far nùlla da SE,
Lasciáte fáre a ME, non dubi-
táte,
Degnáte far colazióne con NÓI,

What do you wish of me?
She is beside herself with anger.
I am with you in a moment.
Do me the pleasure to dine
with me.
I love my friend as much as
myself.
Yes, do what you will, I agree
with you, I confide in you.
He does not know how to do
any thing by himself.
Let me do it: never fear (do
not doubt).
Have the kindness to breakfast
with us.

* These pronouns are called disjunctive.

*Egli non dománda VOI,
Non díco a VOI, Signór mío,
Verrò con VOI se voléte,
Io non vóglío partíre da VOI,
Quánto avéte spésó per LEI,*

He does not ask for *you*.
I do not speak to *you*, dear sir.
I will go with *you*, if you wish.
I do not wish to leave *you*.
How much have you spent for
her.

PRONOUNS * IN THE OBJECTIVE (CLASS II.).

Mi, ti, gli, lo, le, la, ci or ne, vi,
Me, thee, him, <i>ind.</i> , him or it, her, <i>ind.</i> , her or it, us, you,
Li, le, lóro; si.
Them, m., them, f., them, <i>ind.</i> ; himself, herself, itself, themselves.

MNEMONIC EXERCISE.

<i>Voi VI siéte dimenticáto DI ME,</i>	You have forgotten <i>me</i> .
<i>Non MI dimenticherò DI VOI,</i>	I will not forget <i>you</i> .
<i>GLI è nato un <u>figlio</u>,</i>	A son is born to <i>him</i> .
<i>Che mále VI ho <u>fatto</u> io?</i>	What ill have I done <i>you</i> ?
<i>Davvéro, io non VI capísco,</i>	Truly, I do not understand <i>you</i> .
<i>MI piáce la mia libertà,†</i>	I love my liberty.
<i>Fáte pur quel che VI páre,</i>	Do as seems good to <i>you</i> .
<i>La fortuna CI vuól bène,</i>	Fortune wishes <i>us</i> well.
<i>VI raccomandádo di far quésto,</i>	I recommend <i>you</i> to do this.
<i>Che cósá VI ha egli détto DI ME?</i>	What has he said to you of <i>me</i> ?
<i>Potéte dir LÓRO che éntрино,</i>	You can tell <i>them</i> to come in.
<i>Io VI láscio, perchè ho frétta,</i>	I leave <i>you</i> , for I am in a hurry.
<i>Ho scrítto úna léttera che MI</i> <i>préme,</i>	I have written a letter which is important to <i>me</i> .
<i>Che MI cománda il Signor</i> <i>Tizio?</i>	What does Mr. Tizio wish of <i>me</i> ?
<i>Dio díce: Aiútati che TI aiu-</i> <i>terò,</i>	God says, Help <i>thyself</i> , and I will help <i>thee</i> .
<i>Dománi GLI darò da pránzo,</i>	I will give <i>him</i> dinner to-mor- row.
<i>Mi ricórdo ciò che MI avéte détto,</i>	I remember what you have said to <i>me</i> .
<i>Amíco, CI rivedrémo staséra,</i>	Friend, we shall see <i>each other</i> this evening.
<i>Ti accérto che non LE dirò nulla,</i>	I assure <i>you</i> that I shall say nothing to <i>her</i> .

* These pronouns are called conjunctive.

† *Mi piáce*, it pleases me.

PERSONAL PRONOUNS IN THE NOMINATIVE.

I. <i>Io,</i>	I ;	<i>Io dórmó,</i>	I sleep.
<i>Tu,</i>	Thou ;	<i>Tu pránzi,</i>	Thou dinest.
<i>Égli, éssó,</i>	He, it ;	<i>Égli bálla,</i>	He dances.
<i>Élla, éssa,</i>	She, it ;	<i>Élla ríde,</i>	She laughs.
<i>Nói,</i>	We ;	<i>Nói cantíamo,</i>	We sing.
<i>Vói,</i>	You ;	<i>Vói pensáte,</i>	You think.
<i>Églino, éssi,</i>	They, m. ;	<i>Éssi scrívono,</i>	They write.
<i>Élleno, ésse,</i>	They, f. ;	<i>Ésse párlano,</i>	They speak.

REMARK. — Of these pronouns only Éssó in all its forms, Nói and Vói, can be used as objective.

II. Égli, with its feminine and plural forms, can only be used for persons. It translates the subjective pronoun it before verbs used impersonally; and it is often, for euphony, contracted to éi, or e'. Very seldom it is expressed with really impersonal verbs. Ex.: Égli è difficile, it is difficult; Pióve e tuóna, it rains and thunders.

III. Élla may be used to translate it before the verbs éssere, parére, e sembráre when followed by a feminine noun; as, Élla mi sémbra disgrázia inaudíta, it seems to me a misfortune unheard of. In every other case, Éssó and Éssa with their plural must be used, as they can represent both persons and things, whilst Égli and Élla only represent persons.

IV. The use of gli for égli, of gli and égli for églino, and of la or le for élla or élleno, is justified by the example of good writers, ancient and modern, and by the practice of good society. In addressing persons, the Tuscans employ the contractions la and le for élla and élleno in the sense of you: as, La mi perdóni, I beg your pardon; Le mi dícano, (ladies or gentlemen), tell me.

V. If the number of the person is sufficiently indicated, either by the termination of the verb, or by any other circumstance, the subjective pronoun is generally omitted.

But when there is antithesis or contrast implied between two or more verbs in different persons, then the pronouns representing the various subjects cannot be suppressed. Ex.: *Éssa uscirà e vói staréte in càsa*, she will go out and you will stay at home.

VI. The preceding rule must be observed when the stress of the voice is to be laid on the subject of a verb, in which case the pronoun is often put after it. Ex.: *Éssa sóla può dir quèste còse*, or *quèste còse le può dir éssa*, she alone can say such things.

VII. The emphasis often expressed in English by *do* or *did*, and the exclusive meaning given to a pronoun by the word *self*, are rendered in Italian, either by merely placing the subject after the verb, or by the adjectives *stésso* and *medésimo*. Ex.: *Díte óra ciò che pensáte vói*, or *díte ciò che vói stésso pensáte*, say now what you do think; *Lo farà égli*, or *égli medésimo lo farà*, he will do it himself. This rule applies also to nouns, as may be seen in the following examples: *Aspettáte che vènga il padròne*, or *che il padròne stésso vènga*, wait until the master comes himself.

VIII. The words *himself*, *herself*, *itself*, and *themselves*, can always be translated by *stésso* and *medésimo*, after a noun or a pronoun, and must agree with it in gender and number. Ex.: *Súo pádre stésso lo dice*, his father himself says so. After the verbs *éssere* and *parére*, the same pronouns can be translated by *déssso*, *déssa*, *déssi*, and *désse*, according to the gender of the noun to which they are put in apposition. Ex.: *Non è più déssso*, he is no longer himself; *Mi par déssa*, it seems to me it is she, or she herself.

IX. In interrogative phrases, implying the desire and purpose of obtaining information about any thing, the subjective pronoun is either placed after the verb; as, *Anderà égli dománi?* shall he go to-morrow? — or it is suppressed altogether, and the question marked by the inflection of the voice, which is always very distinct in Italian. But if the question is put by persons acquainted already with the fact inquired about, the pronoun should

be expressed and placed before the verb. Ex.: *Égli anderà domàni?* *Tùtti lo aspéttano*, he will go to-morrow? Every one expects him.

X. The subjective pronouns are replaced by the objective in the following cases: 1. After the adverbs *cóme*, *siccóme*, and *quánto*, when no verb follows them: as, *Érano maliziósi cóme lui*, they were malicious as he was; *Se égli fósse cóme te*, if he were like thee. 2. When they govern an infinitive: as, *Sapéndo me ámar lei*, knowing that I love her; *Udéndo lui con gli álttri ésser mórtto*, hearing that he died with the others. 3. After the verb *éssere* preceded by its subject: as, *S' ío fóssi lui*, if I were he; *Credéva che Piétro fósse te*, I thought Peter was you.

XI. In addressing, the Italians employ either the second person or the third. The second person singular, represented by *Tu*, Thou, denotes affection and familiarity, and always implies that the speaker is equal or superior to the individual thus addressed. Great love can only justify an inferior in using it towards a superior,—children, for instance, towards their parents and grandparents. The second person plural corresponds to it when several persons are spoken to; and it is also used generally with any class of society, correcting its apparent familiarity with some expression of respect when addressing a person entitled to some consideration, as, for instance: *Cóme státe, Signóre?* How do you do, sir? *Che mi comandáte, Signóra?* What can I do for you, my lady? In poetry and elevated prose the rules are the same as in English.

XII. The third person singular is used in addressing any one that does not belong to the low classes; and it is expressed by the feminine pronoun *Ella*, representing the words *Vóstra Signoría*, or their contraction *Vossignoría* (V.S.), which would sound too formal if used very frequently in conversation. The same feminine pronoun precedes the verb in the third person when the individual addressed is entitled to be treated as *Eccellénza*, *Altézza*, *Grandézza*, or with some other feminine word. If many

are to be addressed in this way, the third person plural is substituted for the singular.

PERSONAL PRONOUNS IN THE OBJECTIVE.

XIII. The pronouns of the first class may be used as direct or indirect regimen; that is, they may be governed by the verb, or by a preposition, as the following examples will show:—

Cercáte me?

Are you looking for me?

Pensáte a me?

Do you think of me?

When the pronouns *me*, *te*, and *se* are governed by the preposition *con*, they may be prefixed and joined to it, thus; *méco*, *téco*, *séco*. *Nósco* and *vósco*, for *con nói* and *con vói*, are now entirely left to poetry.

XIV. The pronouns of the second class are employed either as direct or indirect regimen of the verb; but they can never be governed by a preposition. They serve to conjugate pronominal or reflective verbs, and in such case *mi*, *tì si*, *cì*, *vi*, *si*, mean respectively *myself*, *thysself*, *himself*; or, *herself*, *ourselves*, *yourself*; or, *yourselves* and *themselves*. Ex.:—

Io mi ricódo,

I remember.

Mi mandò déi fióri,

He sent me some flowers.

The pronoun *lóro* belongs to both classes; it can therefore be used for the direct or the indirect object, with a preposition or without, as the case may require.

XV. When the objective pronoun is emphatic, when the preposition cannot be suppressed, and when there is antithesis between two pronouns, a pronoun of the first class must be used; in other cases, one of the second class is to be preferred.

READING LESSON.

L' uómo scioperáto è l' uómo più affaccendáto. Égli ha
idle most occupied.

cinquánta amíci che si créde in óbligo di coltiváre.
fifty friends whose (friendship) believes obliged

himself

Vi dirà il nóme di tútti i ricamatóri, di tútti gli speziáli délla
will give (tell) embroiderers apothecaries
città. Égli vi provvederà il sárto, il calzoláio, la lavandáia; se
will procure
siéte ammaláto, condurrà da vói un médico; siéte addoloráto,
sick, will conduct afflicted
égli non vi láschia, fintantochè non vi ábbia vedúto rídere.
leaves, until have seen to laugh.
S' incaricherà di tútte le vóstre cómpre, e finirà coll' andáre a
will take charge purchases will finish going
létto strácco di avér lavoráto tánto. L' allegrézza ci consóla e
bed tired worked so much. joy
ci tiéne in sanità; le cùre váne ci opprímono, distúrbano l' ánimò
keeps health cares oppress
nóstro e ci trággono tósto nélla tómba.
drag quickly

EXERCISE FOR TRANSLATION.

1. When Paulus Emilius repudiated Papiria, his wife, some persons were astonished that he should separate himself from so modest and so handsome a woman; but Emilius, showing them his shoe, said, "You see that it is well made, but none of you know where it hurts me."

2. It was reported to Frederick the Great, that some one had spoken ill of him. He asked if this person had a hundred thousand men. He was answered, "No."—"Ah! well," added the king, "I can do nothing with him: if he had a hundred thousand men, I would declare war against him."

3. A young man who passed for rich, but who was laden with debts, sat very pensive, the evening before his betrothal, in his future mother-in-law's parlor. Several times she said to him, "*Che cosa avete?*" "What have you?" (meaning, "What is the matter with you?") To which he continually answered, "*Non ho niente,*" "I have nothing," (meaning, "Nothing is the matter with me.") Eight days after his marriage, his mother-in-law, seeing a crowd of creditors, said to him, "Sir, you have deceived me."—"Madam," added he, "I well informed you that I had nothing; and I repeated the same thing to you more than ten times in your parlor before my betrothal."

VOCABULARY.

1. Repudiated, *ripudiò* ; some persons, *alcuni* ; were astonished, *si maravigliavano* ; should separate himself, *si separasse* ; so pretty a woman, *una donna così vezzosa* ; modest, *modesta* ; showing, *mostrando* ; his, *la sua* ; said, *disse* ; you see, *vói vedéte* ; well made, *ben fatta* ; however, *però* ; no one, *nessuno* ; knows where, *sa dóve* ; hurts, *offenda*.

2. It was reported, *fu riferito* ; Frederick the Great, *Federico il Gránde* ; had spoken ill, *sparlato* ; if this person, *se costui* ; a hundred thousand, *cénto mila* ; he was, *gli fu* ; no, *di no* ; well, *béne* ; added, *soggiunse* ; I cannot, *non posso* ; nothing, *nulla* ; had, *avésse* ; would declare war, *muoveréi guérra*.

3. A young man, *un giovinotto* ; who passed for, *tenuto per* ; laden, *cárico* ; debt, *débito* ; was pensive, *stava tutto pensieroso* ; evening before, *vigilia* ; of his betrothal, *déi suoi sponsali* ; parlor, *salotto* ; of his future mother-in-law, *della sua futura suocera* ; many times, *parécchie volte* ; sir, *signóre* ; always, *sémpre* ; eight days after, *otto giorni dópo* ; seeing arrive, *vedendo capitare* ; a crowd, *una turba* ; deceived, *ingannata* ; I well informed you, *vi féci pur avvertita* ; repeated, *ripetèi* ; more than, *più di* ; ten, *diéci* ; in your, *nel vostro* ; before, *prima de'*.

CONVERSAZIONE.

Chi batte ?

Son io.

Che cosa voléte da me ?

Voglio far colazione con vói.

Che cosa mi avéte détto ?

Non me ne ricódo.

Pagáte vói il pránzo ?

Sì, lo págo io.

Mi aspettáte ?

Non vi aspétto.

Di chi párla égli ?

Égli párla di nói.

Cóme si chiáma quéstá ragázza ?

Élla si chiáma Carolína.

A chi scriverò io ?

Al pádre di María.

Ti pénti tu ?

Io mi pénto.

Ci divertíamo nói ?

Nói non ci divertíamo.

Chi ví dirà il nóme di tútti gli speziáli délla città ?

L' uómo scioperáto vi dirà il nóme di tútti.

Siéte vói il padróné di quéstá cása ?

Sóno il padróné di quéstó albergo.

Avéte il bastóne di mio fratél-lo ?

Io non ho il súo bastóne, vói l' avéte.

Voléte dármi un anéllo ?

Non vóglío dárvi un anéllo, vi darò (will give) un líbra.

CHAPTER VIII.

PRONOUNS, PERSONAL AND CONJUNCTIVE.

[Continuation of Preceding Lesson.]

To avoid several monosyllables, and for the sake of euphony, the Italians unite several words together. This union constitutes one of the chief beauties of the language. For example: the imperative *dátemelo* is composed of *date me lo*, give it to me; and, because the accent falls on the first syllable, the word has all the strength of the imperative, the desire of prompt obedience.

MNEMONIC EXERCISE.

<i>LA riverisco divotaménte,</i>	I have the honor to salute you.
<i>In che pòsso servíRLA?</i>	How can I serve you?
<i>Cóme VE LA passáte?</i>	How do you do?
<i>Io ME LA pássso benóne,</i>	I am very well.
<i>VI do la buóna nótte,</i>	I wish you good night.
<i>Non VI vóglío incomodáre,</i>	I do not wish to trouble you.
<i>Tornátevene indietró,</i>	Turn back.
<i>GLIÉLO pòsso dir IO,</i>	I can tell it to him myself.
<i>AndáteGLIELO a dir VOI,</i>	Go tell it to him yourself.
<i>LéramITI dinánzi, temerário,</i>	Go out of my sight, insolent one.
<i>Non MI comparíte piú dinánzi,</i>	Never appear before me again.
<i>Che VE NE páre?</i>	How does it seem to you?
<i>RagioniámoLA quí fra di NOI,</i>	Let us reason here together.
<i>FucciámoLA da buóni amíci,</i>	Let us act like good friends.
<i>Vói non ME LA daréte ad in- téndere,</i>	You will not make me believe it.

I. A pronoun stands for a person or thing:—

<i>Lo</i> or <i>il</i> ,	him, it;	<i>Io LO védo,</i>	I see it or him.
<i>La</i> ,	her, it;	<i>Tu LA conósci,</i>	Thou knowest her.
<i>Li</i> ,	them <i>m.</i> ;	<i>Noi LI vediámo,</i>	We see them.
<i>Le</i> ,	them, <i>f.</i> ;	<i>Io le aspétto,</i>	I expect them.
<i>Ne</i> ,	of it;	<i>Vói NE rideréte,</i>	You will laugh about it.
<i>Ci</i> or <i>vi</i> ,	of it;	<i>Io CI or VI pénso,</i>	I think of it.

II. The pronoun *il* or *lo* may be contracted and blended with the negative *non* into the monosyllable *nol*: as, *Nol so*, I do not know it; *Nol vèdo*, I do not see him. When not thus contracted, *lo* is used, as it always is before verbs beginning with *s* impure, or a vowel. Before other verbs *lo* is generally preferred to *il*, unless euphony should otherwise require. Ex.: *Lo riconóbbi súbito che'l vídi*, I recognized him as soon as I saw him; *Nol vídi e per conseguénza non lo salutái*, I did not see him, and consequently I saluted him not; *Il chiése e lo spédi a sáo fratéllo*, he asked for him and sent him to his brother.

III. It is also by euphony that we should be guided in the elision of pronouns before verbs, whenever the meaning allows it. The rules that govern the elision of the article apply also to pronouns, with the exceptions that may result from the verbs having no gender. *Lo víde e l'amò* is properly said, because the gender of the pronoun elided is already determined by the object of *víde*. *L'amò quánto úna mádre può amáre* would not be correct, owing to the double meaning that the pronoun thus elided assumes; viz., *She loved him or her as much as a mother can love.*

IV. Though the pronoun *gli* signifies *to him*, it is also used for the feminine *le* when prefixed to and blended with *lo*, *la*, *li*, *le*, *ne*. In such case, the letter *e* is inserted between the two pronouns; thus:—

<i>Glielo</i> ;	<i>Vói gliélo daréte,</i>	You will give it to him or her.
<i>Gliela</i> ;	<i>Io gliéli manderò,</i>	I will send them to her or him.
<i>Glièle</i> ;	<i>Glièle venderà,</i>	He will sell them to him or her.
<i>Gliéne</i> ;	<i>Vói gliéne comperéte,</i>	You will buy her or him some.

Léne instead of *gliéne* is occasionally used for the feminine.

V. In a great number of Italian phrases, the pronoun *la* refers to a feminine noun which is not expressed, but it is easily supplied by the reader or listener. Ex.:—

<i>Io ve LA díco schiétta,</i>	I tell it to you frankly (the truth).
<i>Vói ve LA godéte,</i>	You enjoy it (life).
<i>Io me LA bátto,</i>	I beat it (retreat); I run away.

The words *verità*, *víta*, and *ritiráta* are understood.

VI. Euphony requires that the *i* of the pronouns *mi*, *ti*, *si*, *vi*, *ci*, should change the *i* into *e* when they are followed by the pronouns *lo*, *la*, *li*, *ne*; as, —

<i>Me lo</i> , it to me;	<i>Tu me lo dái</i> ,	Thou givest it to me.
<i>Te la</i> , it to thee;	<i>Io te la do</i> ,	I give it to thee.
<i>Se li</i> , them to him;	<i>Egli se li farà däre</i> ,	He will cause them to be given to himself.
<i>Ce ne</i> , us of it;	<i>Noi ce ne occupiamo</i> ,	We occupy ourselves with it.
<i>Ve le</i> , them to you;	<i>Io ve le présto</i> ,	I lend them to you.

VII. *Mel*, *tel*, *sel*, *cel*, *vel*, are written before a word which commences with a consonant, instead of *me lo*, *te lo*, etc.; as, *Egli sel figúra*, or *se lo figúra*, he figures it to himself; *io vel dicéva*, or *ve lo dicéva*, I said it to you.

VIII. Some ancient authors have often placed the pronouns *lo*, *la*, *li*, *le*, before *mi*, *ti*, *si*, *ci*, *vi*, when euphony permitted. Thus, instead of saying, *Dio te lo perdóni*, may God pardon you; they have said, *Dio il ti perdóni*.

IX. All the pronouns *mi*, *ti*, *si*, *ci*, *vi*, *lo*, *la*, *gli*, *le*, *ne*, *me lo*, *te lo*, *se lo*, etc., whether simple or compound, are generally placed before the verb, except when used with an infinitive, a gerund, the second person singular, and the first and second plural of the imperative; in which cases they are placed after the verb to which they are joined, so as to make one word; thus, —

<i>Parlármi</i> ,	To speak to me.	<i>Cercándolo</i> ,	Seeking him.
<i>Parlármene</i> ,	To speak to me of it.	<i>Vendéngliela</i> ,	Selling it to him.
<i>Scrivétele</i> ,	Write to her.	<i>Mostrátcene</i> ,	Show us some.
<i>Ricordiámoci</i> ,	Let us remember.	<i>Dátemelo</i> ,	Give it to me.
<i>Compráteglielo</i> ,	Buy it for him.	<i>Levátegliela</i> ,	Take it from her.
<i>Guardáte lo</i> ,	Look at him.	<i>Pensiámoci</i> ,	Let us think of it.

Observe that the infinitive loses the final *e* when the pronoun is joined to it; and if the infinitive terminates in *re*, as *condúrre*, it loses the syllable *re*, and we say, *Condúrmi*, conduct me.

X. To express "give it to me," "give it to us," etc., the conjunctive pronoun is placed after the personal in this way: *Dátemela dátecelo*.

XI. The pronoun is likewise placed after the word *ecco*, to which it is joined; as, *Eccómi*, *éccolo*, behold me, behold him.

XII. With the negation *non*, these pronouns are placed before the verb, except when the verb is in the infinitive; as, —

<i>Non GLIÉLO domádate,</i>	Do not ask it of him.
<i>Non ME NE dáte,</i>	Do not give me any.
<i>Non LO facciámo,</i>	Let us not make it.
<i>Non LO facéndo, or non facéndolo,</i>	Not making it.

XIII. These pronouns are also joined to the past participle when the auxiliary is understood; as, *Rallegrátoşi*, having rejoiced.

REMARK.—These pronouns admit of other transpositions, and very much assist in expressing an energetic, rapid, or gentle sentiment. For example, the phrase “I say it” may be constructed thus:—

<i>Lo dico,</i>	to express a grave sentiment.
<i>Il dico,</i>	to give a mild form to the phrase.
<i>Dícolo,</i>	to impress with the rapidity of the thought.
<i>Dícol,</i>	to join rapidity with sweetness.

The learner should, however, be careful not to place the pronoun after any other than the imperative, infinitive, and gerund.

XIV. The first consonant of the pronoun should be doubled whenever it is joined to a verb of one syllable, or one which has the grave accent upon the final vowel; as, *Díllo*, *dámmi*, *fállo*, tell it, give me, do it.

XV. The position of the pronoun can be changed for the sake of euphony; as, —

<i>Io lo vóglío vedére, or io vóglío vedérlo,</i>	I wish to see him.
<i>Io gliéne pòsso parláre, or io pòsso parlárgliene,</i>	I can speak to him of it.

XVI. In certain cases, the personal pronoun is changed into the possessive; as, *Mio malgrádo*, in spite of me; and, on the contrary, the possessive is sometimes changed into the personal; as, *Cavátevi il vestíto*, take off your coat.

READING LESSON.

Tra le vário nazióni del móndo la pulitézza ha introdótto
 infiniti úsi di salutáre. Pláuto párla di pópoli che si salutávano
 modes salutation. Plautus speaks
 tirándosi fórtè l' oréccia. I Fránchi sí strappávano un
 pulling strong (hard) ear. pulled out
 capéllo, e lo presentávano álla persóna che volévano salutáre.
 hair presented they wished
 Al Giappóne un conoscénte vi salúta togliéndosi dal piéde úna
 Japan acquaintance taking foot
 pantófolà; e nèle Indie, égli viéne a préndervi per la bárba;
 slipper comes to take beard;
 áltri si salutano voltándosi la schiéna. Gl' isoláni del gránde
 others turning back. islanders
 océano frégano il lóro náso con quéllo délla persóna salutáta,
 rub nose that
 oppúre gli sóffiano nell' oréccchio. Gli abitánti di Horn si
 or blow inhabitants
 córicano col véntre a térra, e la maggiór pártè dei négri si
 lie down belly greater negroes
 préndono a vicénda le díta e le fánno schricchioláre. L' Inglése
 take turn make crack. Englishman
 in un eccésso d' amicízia vi afférta per la máno e ve la scuóte
 fit friendship seizes shakes
 vigorosaménte cóme se volésse strappárvi il bráccio. Quésta
 if he wished to pull out arm. This
 gentilézza fa la véci dégli abbrácci dei Francési e degl' Italiáni.
 courtesy takes the place embraces

EXERCISE.

1. A thoughtless wag saw three blind people in the street, who, keeping together, went begging. "Stop," said he to them; "take this crown, divide it between you, and pray God for me."

As to the crown, he gave it to neither of them. The blind men all thanked him at once, and ran quickly into a tavern, where they ordered a breakfast. When they were well satisfied, one said to the others, "Let him who has the crown pay the fare;" but each one answered, "I have it not: thou hast it." From hard words they came to blows; and gave so many blows with their sticks, that they broke every thing that was on the table, to the great detriment of the host.

2. The authors of the century of Louis XIV. have expressed great thoughts in simple words.

VOCABULARY.

1. Humorist, *burlóne*; thoughtless, *spensieráto*; saw in, *víde per*; keeping together, *strétti insiême*; went begging, *se ne andávano accattándo*; stop, *fermátevi*; take, *togliéte*; divide it, *spartítelo*; neither of them, *nessúno*; thanked, *ringraziárono*; all at once, *concordeménte*; they ran, *córsero*; a breakfast, *da colazione*; well satisfied, *ben satólli*; let him who, *chi*; pay, *pághi*; but each one answered, *al che ciascúno rispondéndo*; thou hast it, *tu l' hái*; they came, *vénnero*; they gave, *diédero*; so many, *tánte*; blows with a stick, *bastonáte*; everything that was, *tútto ciò che si trováva*; to the great detriment, etc., *con gran danno dell' óste*.

2. Have expressed, *háнно espresso*.

CONVERSAZIONE.

Che è l' Itália?

Che avéte?

Avéte il libro?

È giovane la sorélla del Signóre?

*Che fánno gl' isoláni del gránde
océano quándo salútano?*

E gli abitánti di Horn?

Che víde un burlóne?

Che dísse il burlóne?

A chi diéde égli úno scúdo?

Cóme salútano gli Inglési?

Quál' è la prima légge?

Triónfa éssa sémpre?

Il giardíno d' Európa.

Ho úna rósa.

Non ho il libro, ho la pénna.

Si, élla è giovane.

*Églino frégano il lóro náso con
quéllo délla persóna salutáta.*

Si córicano véntre a térra.

Égli víde tre ciéchi.

Pregáte Dio per me.

Égli non lo diéde a nessúno.

*Vi afférrano per la máno e ve
la scuótano.*

*La légge di Dio è la prima
légge.*

Si, tósto o tárdi.

CHAPTER IX.

THE ADJECTIVE — L' ADDIETTIVO.

MNEMONIC EXERCISE.

<i>Gódo di vedérvì in buóna salúte,</i>	I am glad to see you well.
<i>Passerémo per la piú córta,</i>	We will take the shortest.
<i>Parliámoci schiétto,</i>	Let us speak clearly.
<i>Perchè avéte tánta premúra?</i>	Why are you so hurried?
<i>Quánti ánni avéte?</i>	How old are you?
<i>I ricchi hánno mólti amíci,</i>	The rich have many friends.
<i>Il bello piáce a tútti,</i>	The beautiful pleases all.
<i>Mólti póchi fánno un assái,*</i>	A little repeated makes much.
<i>Gl' ingrátì hánno póca memória,</i>	Ungrateful people have short memories.
<i>Chi perdóna ai cattívì, nuóce ai buóni,</i>	He who pardons the wicked, injures the good.
<i>Buon dì, buóna séra, felice nótte,</i>	Good day, good evening, good night.
<i>Per mólti la fatíca è póco sána,</i>	Labor is not healthy for many people.
<i>È úno che ha póchi pári,</i>	He is a man who has few equals.

ADJECTIVES: THEIR NUMBER, GENDER, ETC.

I. Italian adjectives all end in o or e. Those ending in o change the o into a for the feminine: those in e preserve the same form in both genders. The plural of adjectives is formed like that of nouns; as, —

SINGULAR.

<i>Pópolo líbero ed indipendénte,</i>	Free and independent people.
<i>Nazióne líbera ed indipendénte,</i>	Free and independent nation.

PLURAL.

<i>Pópoli líberi ed indipendénti,</i>	Free and independent peoples.
<i>Nazióni líbere ed indipendénti,</i>	Free and independent nations.

* Idioms and proverbs are marked i

II. Some adjectives end either in *e* or in *o*; as, *Violente* or *violénto*. In this case one might say, *Un uómo violénte, una dónna violénte, or un uómo violénto, una dónna violénta*, a violent man, a violent woman.

III. The only adjectives terminating in *i* are *pári*, equal, and *dispári* or *impári*, unequal. These are invariable, whatever be the gender or the number of the noun to which they belong.

IV. The word *pári* is often used as a noun. It then has a possessive adjective after it; as, *Un pári mío, un pári vóstro, dei pári nóstri*, a man like me, like you, persons like us; *così si trátta cón un pári mío?* is it thus that one acts with a person of my rank?

V. Substantives used as adjectives, ending in *tóre*, change *tóre* into *tríce* for the feminine; as, *Autóre*, author; *autríce*, authoress, — except *dottóre*, *fattóre*, doctor, farmer; which make *dottoréssa*, *fattoréssa*. Other substantives used as adjectives form their feminine in *éssa*. Such are, *Poéta*, poet; *poetéssa*, poetess; *baróne*, baron; *baronéssa*, etc.

VI. Adjectives of quantity, — as, *Quánto*, how much; *tánto*, so much; *altrettánto*, as much; *tróppo*, too much; *póco*, little; *mólto*, much, — agree with their nouns; as, —

<i>Tánto orgóglio; tánta paura,</i>	So much pride; so much fear.
<i>Tánti sciócchi; tánte volte,</i>	So many fools; so many times.
<i>Póco sángle; póca cárne,</i>	Little blood; little meat.
<i>Mólti disgústi,</i>	Much (or many) chagrins.
<i>Altrettánti soldáti; altrettánte dónne,</i>	As many soldiers; as many women.
<i>Tróppo vénto; tróppe ceremónie,</i>	Too much wind; too many ceremonies.
<i>Quánto vino? quánte bontà?</i>	How much wine? how much kindness?

VII. The word "such" is sometimes translated by *così fatto*, *a; si fatto*, *a*; as, —

Guardatevi da così fatta ribaldaglia, Guard yourself against such a rabble.

VIII. The adjective *alquánto* (singular) signifies a little; *alquánti* (plural), some. *Parécchi, parécchie*, signify also *many*, and can be replaced by the word *più*, more; as, *Vi érano PARECCHIE balleríne*, or *PIÙ balleríne*, there were many dancers.

IX. The adjective *mézzo* always precedes and agrees with the noun which it limits; but it may be invariable when the noun is understood: as, *Una mézza bottíglia*, half a bottle; *una bottíglia e mézza* or *mézzo*, a bottle and a half. If the noun is not expressed, the adjective *mézzo* takes no article.

X. The last syllable of the words *béllo, sánto, quéllo*, must be suppressed before masculine nouns commencing with a consonant. The adjective *gránde*, great, is written *gran* before masculine and feminine nouns, both in the singular and plural; as, —

SINGULAR.		PLURAL.
<i>Bel giardíno,</i>	fine garden.	<i>Béi or be' giardíni.</i>
<i>Quél palázso,</i>	this palace.	<i>Quéi or que' palázzi.</i>
<i>San Piétro,</i>	Saint Peter.	<i>Sánti Piétri.</i>
<i>Gran birbóne,</i>	great villain.	<i>Gran birbóni.</i>
<i>Gran regína,</i>	great queen.	<i>Gran regíne.</i>

XI. *Buóno*, good, loses the *o* before a consonant; as, *Il buón víno fa buón sángue*, good wine makes good blood.

XII. To avoid the union of too many consonants, the last syllable of these adjectives is *not* retrenched before nouns commencing with *s*, when followed by another consonant; as, —

SINGULAR.		PLURAL.
<i>Béllo spóso,</i>	handsome spouse.	<i>Bégli spósi.</i>
<i>Quéllo straniéro,</i>	that stranger.	<i>Quélli straniéri.</i>
<i>Gránde strépito,</i>	great noise.	<i>Grándi strepiti.</i>
<i>Gránde spáda,</i>	great sword.	<i>Grándi spáde.</i>
<i>Sánto Stéfano,</i>	Saint Stephen.	<i>Sánti Stéfani.</i>
<i>Buóno scólare,</i>	good scholar.	<i>Buóni scólári.</i>

XIII. The final vowel of the preceding adjectives is retrenched before a vowel, and replaced by an apostrophe; as, *Bell' ócchio*, fine eye; *quell' ásino*, that ass; *gránd' impéro*, great empire; etc.

XIV. No fixed rules can be given to determine the place of the adjective, the Italians being guided by the ear. Usage generally places the adjectives expressive of form, color, and savor, after the noun; as, —

<i>Távola quadráta,</i>	square table.
<i>Ábito turchíno,</i>	blue coat.
<i>Colór giállo,</i>	yellow color.
<i>Un Signóre italiáno,</i>	an Italian gentleman.
<i>Ácqua inzuccheráta,</i>	sugared water.
<i>Una rósa biánca,</i>	a white rose.

REMARKS.

The following observations will assist the student: —

The Italian adjective can be placed before or after the noun, and must agree with it in gender and number: euphony determines its position. Adjectives denoting materials, nations, dignity, color, taste, etc., are placed after the nouns; as, *Cappéllo biáncó*, white hat; *un uómo ciéco*, a blind man.

Participles and adjectives, preceded by an adverb, may be placed after the noun; as, *Una casa tróppo píccola*, too small a house.

The position of some adjectives alters their signification: as, —

<i>Una cértá cósá,</i>	a certain (that is any) thing.
<i>Una cósá cértá,</i>	a certain (sure) thing.
<i>Grán cósá,</i>	something important.
<i>Una cósá gránde,</i>	a great thing.
<i>Un galantuómo,</i>	an honest man.
<i>Un uómo galánte,</i>	a polite man.
<i>La sóla mía fíglia,</i>	my only daughter.
<i>Mia fíglia sóla,</i>	my daughter alone.
<i>Un fiér uómo,</i>	a savage man.
<i>Un uómo fiéro,</i>	a proud man.
<i>Un póvero uómo,</i>	an unhappy man.
<i>Un uómo póvero,</i>	a poor man.

READING LESSON.

Giambattista Pigna, scrittore celebre del fortunato secolo
writer century

décimo sesto ci ha tramandato il ritratto seguente dell' Ariosto.
sixteenth transmitted portrait following

L' Ariosto,* in quanto alla forma e all' aspetto del corpo aveva la
had

statura alta, la testa calva, i capelli neri e crespi, la fronte
tall bald black curly

spaziosa, le ciglia alte e sottili, gli occhi in dentro, neri, vivaci,
ample thin

e giocondi, il naso aquilino grande e curvo, le labbra raccolte,
lively lips contracted

i denti bianchi ed eguali, le guance scarne e di colore quasi
cheeks hollow almost

olivastro, la barba un poco rara che non cingeva il mento infino
olive-colored thin covered chin

alle orecchie, il collo ben proporzionato, le spalle larghe e
neck well shoulders

alquanto piegata, quali sogliono avere quasi tutti quelli che,
somewhat curved, as are accustomed to have those

da fanciulli, hanno cominciato a stare inchiodati in sui libri: Le
nailed

mani asciutte, i fianchi stretti. Egli dipinto dalla mano dell'
thin hips narrow. painted

eccellente Tiziano, pare che ancor sia vivo. Un popolo fanatico
seems still alive.

e superstizioso è un arma terribile nelle mani d' un despota.

Ove la pelle del leone non basta bisogna aggiungervi quella
When skin sufficient to add

della volpe.

EXERCISE FOR TRANSLATION.

1. Osley, a famous beggar of London, made a fortune by using the following stratagem. He placed himself in streets where there was the greatest concourse of fashionable people: and, when he saw elegant ladies, he asked charity of them. If they refused,

* A few proper nouns of very remarkable people take the definite article in Italian; as, *Il Dante, l'Ariosto*, etc.

"Madam," said he to one, "in the name of your beautiful black eyes;" to another, "in the name of your fine hair;" to this one, "in the name of your rosy lips;" and, to that one, "in the name of your admirable figure." Finally came the divine legs, the charming feet, the majestic carriage: nothing was forgotten, and he returned home with his purse well filled.

2. A drunkard, who wished to excuse himself to his confessor for his too great love of wine, reasoned thus singularly: "My father, good wine makes good blood, good blood produces good humor, good humor creates good thoughts, good thoughts produce good works, and good works conduct man to heaven: then (the) good wine leads man to heaven."

VOCABULARY.

1. Made, *féce*; following, *sequénte*; he placed himself, *égli si appostáva*; where there was, *óve éra*; fashionable people, *bel móndo*; when he saw, *allorchè vedéva*; refused, *ricusaváno*; admirable, *mirábile*; came, *venívano*; forgotten, *dimenticáto*.

2. Drunkard, *bevitóre*; wished, *voléa*; too great love of wine, *tróppo gránde amóre del víno*; reasoned thus singularly, *facéa quésto curioso argoménto*; makes, *fa*; produces, *prodúce*; creates, *fa nascere*; conduct, *ménano*.

CONVERSAZIONE.

<i>Sóno gli Americáni líberi?</i>	<i>Si sóno líberi ed indipendéti.</i>
<i>Che proclamazióne è quélla di cui si párla?</i>	<i>Si párla móltó dell' emancipazióne dei póveri* néri.</i>
<i>Che predicatóre avéte?</i>	<i>Abbiámo un brávo predicatóre.</i>
<i>Come si chiáma (called)?</i>	<i>L' amíco dei póveri.</i>
<i>Dov' è la róstra Signóra mádre?</i>	<i>È nélla chiésa di San Páolo.</i>
<i>Cósa è il róstro Signór pádre?</i>	<i>È autóre.</i>
<i>E sua móglie (wife)?</i>	<i>È dottoréssa.</i>
<i>Quánti ánni ha María?</i>	<i>Ha nóre ánni.</i>
<i>Che statúra ha élla?</i>	<i>Ha la statúra piccóla.</i>
<i>Di che cólore è il súo ábito?</i>	<i>Il súo nuóvo ábito è turchino.</i>
<i>Che buóna cósa ha egli fáto?</i>	<i>Non póssó (I cannot) dírvelo (tell you).</i>
<i>Chi è quésta cára fanciullína?</i>	<i>Luisína. Ella è mía nipóte.</i>
<i>Che ócchi celésti!</i>	<i>Sì, élla ha l' ária d' un angioletta.</i>

* The repetition of the objective strengthens its expression; as, *Póvero*, poor; *póvero póvero*, very poor.

CHAPTER X.

ADJECTIVES : THEIR COMPARATIVES.

MNEMONIC EXERCISE.

<i>Vi sòno più pòveri che ricchi,</i>	There are more poor than rich.
<i>Le dònne sòno più compassio- névoli dégli uòmini,</i>	Women are more compassion- ate than men.
<i>È mégljo moríre che temér sém- pre,</i>	It is better to die than always to fear.
<i>Quánto più vi pénso, tánto più mi vien rábbia,</i>	The more I think of it, the more I am enraged.
<i>Táli dobbiámo éssere quáli vo- gliámo comparire,</i>	We ought to be such as we wish to appear.
<i>Il sóle è più gránde délla térra,</i>	The sun is larger than the earth.
<i>La térra non è cosí piccóla cóme la lúna,</i>	The earth is not as small as the moon.
<i>La fàma di súa bellézza è mi- nóre assái délla verità,</i>	The renown of her beauty is much below the truth.
<i><u>I creditóri migliór memória</u> <u>hánno che i debitóri,</u></i>	Creditors have a better memo- ry than debtors.
<i>È mégljo fáre invidia che pietà,</i>	It is better to cause envy than pity.
<i>L' usuráio è peggióre del ládro,</i>	The usurer is worse than the thief.
<i>Il víno è il mio maggiór ne- mico,</i>	Wine is my greatest enemy.

THE COMPARISONS OF ADJECTIVES.

I. A comparison can only be made between two objects. An object may be more beautiful, less beautiful, and as beautiful as another. There are, therefore, three degrees of comparison, — the degrees of superiority, of inferiority, and of equality.

II. The comparative of superiority is indicated by the words *più*, more; *mólto più* or *assái più* or *vie più*, much more; *miglióre*, better (a.); *maggióre*, greater; *mégljo*, better (ad.).

III. The comparative of inferiority is expressed by the words *méno* or *máncó*, less ; *mólto méno* or *assái méno* or *vie méno*, much less ; *peggióre*, worse (a.) ; *minóre*, smaller ; *péggio*, worse (ad.).

IV. The conjunction *than*, which joins the two terms of comparison, is translated by *di* when it is followed by a pronoun or a possessive or demonstrative adjective.

He is much happier than you,	<i>È mólto più felice di voi.</i>
Your sister is prettier than mine,	<i>Vóstra sorélla è più bella délla mia.</i>
There are no people more credulous than those who have an interest in being deceived,	<i>Non v'è gente più crédule di quella che ha interésse di essere ingannáta.</i>

V. *Than* is sometimes translated by *che*, especially if the phrase is elliptical. *Di*, however, may always be used.

VI. If *than* is followed by any other word, and there is a complement of the phrase understood, it can be translated by *di* or by *che*; as in the following examples : —

Is man more happy than woman (is happy) ?	<i>È l'uómo più felice délla donna? or che la donna?</i>
The stomach digests water more easily than wine,	<i>Lo stómaco digerisce più facilmente l'acqua che il víno.</i>

VII. It is better to use *che* for *than*, when the comparison is made between two verbs, two adjectives, or two adverbs ; as, —

There are more poor than rich,	<i>Vi sónico più póveri che ricchi.</i>
It is better late than never,	<i>È méglío tárdi che mái.</i>
It is better to save a culpable person, than to condemn an innocent one,	<i>È méglío salváre un colpévole, che condannáre un innocénte</i>

VIII. If the natural order of the words is inverted, — that is to say, if the verb is placed before the subject, — it is better to use *che*. This rule may be applied to phrases where *than* is followed by a demonstrative adjective ; as, —

He who attacks, always has *Più ánimo ha sémpre colúì che*
 more courage than he who *assálta, che colúì che si di-*
 defends himself, *fènde.*

IX. To translate "more than three years," "more than twenty thousand men," etc., we say, Three years and more, twenty thousand men and more, *tre ánni e più; vénti míla uómini e più*, or *più di tre ánni*, etc., *più che tre ánni*.

X. The comparative of equality is indicated by *così* or *tánto*: and the conjunction *than* is translated by *cóme*, if *così* has been used; and by *quánto*, if *tánto* has been used; as, —

The eye of the domestic never *L' ócchio del servitóre non véde*
 sees as well as the eye of the *mái così béne cóme l' ócchio*
 master, *del padróne*; or, *non véde mái*
tánto béne quánto l' ócchio, etc.

XI. Sometimes the word *così* or *tánto* is suppressed; as, —

A skin as white as snow, *Una pèlle biánca cóme or quán-*
to la néve.

XII. When the words *as many* and *as* refer to a noun, *as many* must be rendered by *tánto*, and *as* by *quánto*, making them agree in gender and number with the noun; as, —

He has as many debts as there *Égli ha tánti*; or, *altrettanti*
 are stars in the sky, *débiti quánte sóno le stéllé*
nel ciélo.

See the strawberries. Take as *Écco dèlle frágole. Prendétene*
 many as you wish, *quánte voléte.*

XIII. In English we say (with the complement understood), —

I have as much money as you *Naples is not as populous as*
 (have). *Paris (is).*

In Italian, the complement is generally expressed in similar phrases; as, —

Io ho tánti danári quánti ne Nápoli non ha tánta popola-
avéte voi. zióne quánta ne ha Parígi.

XIV. Sometimes *tánto* or *quánto* is placed before *more* or *less*, so as to give more energy to the expression ; as in the following phrases : —

<i>Quánto più úno è ignoránte,</i>	The more ignorant a person
<i>tánto più egli è <u>prónto</u> nel</i>	is, the more ready he is to
<i>giudicáre,</i>	judge.
<i>L' aria è tánto più dènsa quán-</i>	The air is much more dense as
<i>to è più propínqua álla térra,</i>	it is nearer the earth.

XV. *As well as*, and *as much as*, signifying *as*, are translated by *così*, *cóme*, or *quánto*, and are invariable ; as, I know him as well as you, *io lo conóscó cóme* or *quánto vói*. One can say, also, *io lo conóscó al par di vói*.

READING LESSON.

I Románi, nei lóro stravízzi, bevévano tánti bicchiéri di víno
 banquets, drank
 quánte éráno le léttere del nóme déi lóro amíci ai quáli facé-
 they
 vano bríndisi. Catóne, il censóre, che vedéa (sórgere)
 made (drank) honor (health). saw to come
 la pómpa délla ménsa, dísse, che éra assái malagévole il salváre
 difficult save
 úna città dóve un pésce si vendéva più cáro di un búa. Di
 fish was sold
 dúe negoziatóri in política vínce sémpré il più scáltro ; cioè chi
 conquers always sharp ; that is
 sa méglío ingannáre l' áltro. Il diávolo non è cosí brútto come
 to cheat
 si dipínge. Non è cósa nel móndo più prezíosa del témpo. La
 painted.
 nója è fórse il maggiór mále che síá uscíto dal vaséllo di Pan-
 ennui went
 dóra. I sógni sóno le immáginí del dì, guáste e corrótte. L' óro,
 spoiled corrupted.
 come il fuóco, e buón servitóre ma cattívo padróné. Gli déste una
 gave
 úbbra, dátémene altrettánto.

EXERCISE FOR TRANSLATION.

1. It is difficult to decide if irresolution renders man more unhappy than despicable, and if it is more inconvenient to take a bad part than not to take any.

2. Usage is always introduced by the ignorant, who form the greatest number (in society).

3. Two consolations solace the heart of the unhappy: one is, to recall the time when he lived more happily; and the other, to see that there are some in the world more unhappy than he.

4. The city of Naples is more beautiful in darkness than London is when the sun shines.

5. The fatter the kitchen, the leaner the testament.

6. Since we cannot make men what we would have them, it is necessary to bear with them as they are, and make the best of them.

VOCABULARY.

1. Man, *se*; renders, *fa*; unhappy, *infelice*; despicable, *dispregévole*; if there are, *se vi sòno*; to take a bad part, *appigliársi ad un cattivo partito*; not to take any, *non appigliársi ad alcúno*.

2. Usage, *úso*; introduced by, *introdótto da*.

3. Solace, *sollévano*; is to recall, *il rimembrársi*; when (in which), *in cúi*; he lived, *vísse*; to see (to think), *pensáre*; more unhappy, *con maggiór dóglia*.

6. Since, *poichè*; we can, *possiamo*; we would, *vorrémmo*; we must, *conviéne*; bear with, *tolleráre*.

CONVERSAZIONE.

Chi è più felice, l' uómo o la dónna? *L' úno non è più felice che l' áltra.*

Quál è mégljo per lo stómaco, l' ácqua o il víno? *Per i giòvani l' ácqua è mégljo che il víno.*

Vi sòno mólti rícchi in Lón-dra? *Sì, ma vi sòno più póveri che rícchi.*

Pensáte (do you think) che io sòno infelice? *Siéte mólto più infelice di me.*

È bélla la Signorína Rósa? *Sì, ma vóstra sorélla è più bélla ancóra.*

È brútta la lóro zía? *Non è cósi brútta cóme si díce (they say).*

*Hánno i creditóri buóna memó-
ria?*

Avéte nemíci?

*Qual è la cósà piú prezíosa nel
móndo?*

*Quánte bráccia (yards) di qués-
to pánno vólete?*

Luígi, siéte studiósó?

*Éssi hánno miǵlior memória
che i debitóri.*

Il víno è il mío maggiór nemíco.

*Nel móndo non è cósà piú pre-
ziósà del témpo.*

Ne ho quánte ne vóglío (I wish).

*Si, ma quánto piú stúdio (I
study) tánto méno impáro
(I learn).*

CHAPTER XI.

THE ADJECTIVES: SUPERLATIVES.

MNEMONIC EXERCISE.

Parígi è úna bellíssíma città,

Avéte pochíssími riguárdi,

Fu uómo integérrímo,

Di cattívo égli diventò péssímo,

Gódo un' óttíma salúte,

E uómo di pochíssíme paróle,

*Ho vedúto úna bellíssíma ragáz-
za,*

*Vì servirò puntualíssímamén-
te,*

*Infelícíssímo è l' uómo che nón
ha amíci,*

*Mi rincrésce assaíssímo ch' égli
parta,*

Quélla génte è di óttímo cúore,

Notáte ógni míníma cósà,

A tútti il ríso è gratíssímo,

*Vénne úna dirottíssíma pióg-
gia,*

Paris is a most beautiful city.

You have very little regard.

He was an upright man.

From bad he has become worse.

I enjoy excellent health.

He is a man of very few words.

I have seen a very beautiful
girl.

I will serve you most punctu-
ally.

Very unhappy is the man who
has no friends.

I am very sorry that he is
going away.

These people have an excel-
lent heart.

Take notice of the smallest
thing.

A smile is very agreeable to
everybody.

There was a pouring rain.

THE SUPERLATIVE ABSOLUTE.

- | | | | |
|-------------------------|-----------------------|-----------------------|-------------|
| 1. <i>Cattivissimo,</i> | <i>mólto cattivo,</i> | <i>assái cattivo,</i> | very bad. |
| 2. <i>Savissimo,</i> | <i>mólto sávio,</i> | <i>assái sávio,</i> | very wise. |
| 3. <i>Freschissimo,</i> | <i>mólto frésco,</i> | <i>assái frésco,</i> | very fresh. |
| 4. <i>Larghissimo,</i> | <i>mólto lárgo,</i> | <i>assái lárgo,</i> | very large. |

I. We see, by the above examples, that the superlative is formed by *issimo*, *mólto*, or *assái*. *Issimo*, taken from the Latin, is united to the adjective, the final vowel of which is retrenched. When the adjective ends in *io*, both vowels are dropped. If the adjective ends in *co* or *go*, the letter *h* is placed after the *c* or *g*, to preserve the hard sound of these letters. The words *amíco* and *nemíco*, friend and enemy, are exceptions: they make *amicíssimo*, *nemicíssimo*.

II. Very, before a past participle, is rendered by *mólto* or *assái*; as, He is very much esteemed by every one, *égli è mólto stimáto da tútti*. We cannot say, *Égli è stimatíssimo da tútti*. But, if the past participle is used simply as a qualificative adjective, then it receives the superlative *issimo*; and we say, *Mío stimatíssimo signóre*.

III. The following words express the superlative of themselves:—

<i>Óttime,</i>	very good.	<i>Ínfimo,</i>	very low.
<i>Péssimo,</i>	very bad.	<i>Egrégio,</i>	very noble.
<i>Sómme,</i>	highest.	<i>Mássimo,</i>	supreme.
<i>Estréme,</i>	extreme.	<i>Misérrimo,</i>	very unhappy.
<i>Stupéndo,</i>	wonderful.	<i>Acérrimo,</i>	very bitter.
<i>Insigne,</i>	renowned.	<i>Integérrimo,</i>	entirely honest.

IV. The particle *stra* (extra) is prefixed to a few words, giving them a superlative signification; as, *Strarícce*, very rich; *stracótte*, very much cooked.

V. The adverbs terminating in *mente* (corresponding to *ly* in English), from the Latin *mens*, which is feminine, form their superlative in *íssima*; as, *grandíssima-mente*.

REMARK. — The termination *issimo* serves in Italian for the superlative absolute, and can never be translated in English by those superlatives ending in *st* or *est*, which are of the relative kind. The latter must be rendered by the adjective, preceded by *il più*, *la più*, etc. ; as, *Il più corto poema* (not *cortissimo poema*), the shortest poem.

THE SUPERLATIVE RELATIVE.

VI. This superlative is formed by the words *il più* or *il ménò*, suppressing the article when *più* or *ménò* comes after the noun ; as, *Demóstene fu l' oratóre più eloquénte délla Grécia*, Demosthenes was the most eloquent orator of Greece. But, if the adjective is placed before the noun, then the article is used ; as, *Demóstene fu il più eloquénte oratóre délla Grécia*.

The words *mássimo*, *ínfimo*, are also superlative relatives, and signify *the greatest*, *the lowest* ; as, —

Io lo vedrò col mássimo piacere. I shall see him with the greatest pleasure.

READING LESSON.

Il Dúca d'Épernon, prima di morire, scrisse al cardinale di
before dying, wrote

Richelieu, e terminò la lettera col “vostro umilissimo ed obbidientissimo servo,” ma ricordandosi che il cardinale non gli aveva
remembering

dato che dell' affezionatissimo, mandò uno apposta per
given sent on purpose (an express)

trattenere la lettera che era già partita, la principiò da capo,
to retain recommenced

sottoscrisse affezionatissimo, e morì contento.
subscribed died

Un cattivissimo autore diède in luce un libro, che aveva
gave (brought) light

per titolo, “dell' anima delle bestie :” Voltaire, avendolo letto, disse ad un amico che gliene chiedeva il suo parere, l' autore è un
asked

óttime cittadino, ma non è abbastanza informáto délla stória del
 sufficiently informed
 súo paése.

Io non conóseo migliór preservatívo cóntro la nója che di
 know against ennui
 adempíre esattissimaménte i própri dovéri.
 to fulfil own duties.

EXERCISE FOR TRANSLATION.

1. Louis XI. and Ferdinand of Arragon were both cruel and perfidious, notwithstanding the first took the title of Very Christian, and the second that of Catholic.

2. The study of languages is very useful and very agreeable.

3. It has been said, that a nation of wise men would be the most foolish people in the world, as an army of captains would be the worst army.

4. When there was an eclipse of the moon, the Romans were accustomed to recall its light by beating upon copper vases in a very noisy manner, and by raising towards heaven a great number of flambeaus and lighted firebrands.

5. A three days' fast would make a coward of the bravest man on earth.

6. The language of a people is the most important monument of its history.

VOCABULARY.

1. Louis XI., *Ludovico undécimo*; Ferdinand of Arragon, *Ferdinándo d' Arragóna*; notwithstanding, *nonostante*; took, *prese*; that, *quello*.

2. Agreeable, *piacévole*.

3. It has been said, *fu detto*; foolish, *pazzo*; as, *cóme*; worst, *il più cattivo*.

4. There was, *succedeva* (succeeded); were accustomed, *solévano*; recall, *richiamare*; light, *chiarore*; by beating, *col battere*; very noisy, *strepitosamente*; copper, *rame*; to raise, *sollevare*; flambeau, *fúce*; lighted, *acceso*.

5. Three, *tre*; would make, *farebbe*; coward, *poltrone*; brave, *valoroso*.

CONVERSAZIONE.

<i>Cóme avéte dormúto?</i>	<i>Ho dormúto saporitissimaménte.</i>
<i>È il Sig. D. buón cittadíno?</i>	<i>È un óttimo cittadíno.</i>
<i>L' avéte vedúto?</i>	<i>Sì, spessíssime vólte.</i>
<i>Fu crudéle Ludovíco XI.?</i>	<i>Sì, crudéle e pérfido.</i>
<i>Prése égli un título?</i>	<i>Prése il título di cristianíssimo.</i>
<i>Siéte conténto?</i>	<i>Sóno contentíssimo.</i>
<i>Non è quést elefánte mólto gránde?</i>	<i>Égli è grandíssimo e fortíssimo.</i>
<i>Qual mése è il più fréd-do (cold) dell' ánno?</i>	<i>Il mése di Febbráio è ordinariaménte freddíssimo.</i>
<i>Che stúdio è utilíssimo?</i>	<i>Lo stúdio délle lingue è utilíssimo e piacevolíssimo.</i>
<i>È il vóstro generále valoróso?</i>	<i>Sì, è l' uómo più valoróso délla térra.</i>
<i>Quáli sóno i metálli più pesánti?</i>	<i>Il plátino e l' óro sóno i più pesánti metálli.</i>
<i>Qual animále è il più crudéle?</i>	<i>La tigre è un animále crudelíssimo; è più crudéle di tútti gli altri animáli.</i>

CHAPTER XII.

AUGMENTATIVES AND DIMINUTIVES.

The signification of many words, both nouns and adjectives, may be either increased or diminished by the addition of certain syllables to their termination.

I. The augmentatives, reducible to rules, are formed in *óne* (m.), *óna* (f.), *ótto* (m.), *ótta* (f.), to signify bigness and stoutness, in a good sense.

Likewise in *áccio* (m.), *áccia* (f.), to signify something of a disgusting or contemptible bulk.

The addition *áme* expresses a great abundance of any thing of the same species, but differing in form and qualities; sometimes for things not very agreeable.

EXAMPLES.

<i>Libro,</i>	book ;	<i>libróne,</i>	a very large book.
<i>Ragázza,</i>	a girl ;	<i>ragazzóna,</i>	a stout jolly girl.
<i>Cása,</i>	a house ;	<i>casótto, casóttà,</i>	a good roomy house.
<i>Sála,</i>	a hall ;	<i>salóne,</i>	a large hall.
<i>Cavállo,</i>	a horse ;	<i>cavalláccio,</i>	a great ugly horse.
<i>Cása,</i>	a house ;	<i>casúccia,</i>	an ugly large house.
<i>Béstia,</i>	beast ;	<i>bestiáme,</i>	cattle.

Observe that many nouns have a natural ending in *accia*, *accio*, and *áme*, without being augmentatives. Observe, also, that masculine augmentatives often come from feminine nouns, as *cásone* (m.), from *cása* (f.).

II. The diminutives reducible to rules are formed in *ino*, *ello*, *étto*, with the variations incident to adjectives and substantives in *o* ; as, —

Carino (m. s.), *carína* (f. s.), *caríni* (m. p.), *caríne* (f. p.), dear pretty little creature, or creatures ; from *cáro*.

Poveréllo, *poverélla*, *poverélli*, *poverélle*, poor little creature, or creatures ; from *póvero*.

Libréttò, a pretty little book ; from *libro*. *Acquéttà*, a clear small stream ; from *acqua*. Such diminutives generally denote *endearment* and *smallness*.

Other diminutives, ending chiefly in *uccio*, *úccia*, and *uzzo*, *úzza*, indicate something small or contemptible ; as,

Casúccia, a small mean-looking house ; from *cása*, house.

Uomúzzo, a puny little fellow ; from *uómo*, man.

Yet all these rules are liable to exceptions, which nothing but practice can teach ; for, besides the terminations which we have just given for augmentatives and diminutives, many others are freely used in familiar conversation, and in books on trivial subjects. Thus, from *dónna*, a woman, *cása*, house, *libro*, a book, may be formed the following augmentatives and diminutives : —

<i>Donnóne</i> , a tall, stout, masculine woman	. . .	from <i>dónna</i> .
<i>Donnóna</i> , a tall, strong, healthful woman	. . .	” ”
<i>Donnácia</i> , an impudent, shameful virago	. . .	” ”

<i>Donnétta</i> , a pretty little, smart woman	from	<i>dónna</i> .
<i>Donniciuóla</i> , a mean-looking woman	"	"
<i>Donnina</i> , a pretty little woman	"	"
<i>Donnacciá</i> , a vulgar woman	"	"
<i>Donnaccióne</i> , a bold, impudent, stout woman . .	"	"
<i>Casóne</i> , a very large house ; a mansion	from	<i>cása</i> .
<i>Casúccia</i> , a large, ill-contrived house	"	"
<i>Casaménto</i> , a well-built, roomy house	"	"
<i>Casípola</i> and <i>casúpola</i> , a small, despicable house .	"	"
<i>Casucciáccia</i> , a small, wretched house	"	"
<i>Casíle</i> , a poor, thatched cottage	"	"
<i>Casélla</i> , a small, low-built house	"	"
<i>Casóttá</i> , a snug, comfortable house	"	"
<i>Casétta</i> , a snug house ; also, a neat kennel . . .	"	"
<i>Casellina</i> , a very little but genteel house	"	"
<i>Casettíno</i> (m.), <i>casettina</i> (f.), a neat, pretty cottage,	"	"
<i>Casina</i> , a very small house	"	"
<i>Casíno</i> , a small, neat, summer house	"	"
<i>Libróne</i> , a bulky, heavy book	from	<i>libro</i> .
<i>Libráccio</i> , an ugly, large book	"	"
<i>Libricólo</i> and <i>libercólo</i> , a small, contemptible book .	"	"
<i>Libréttó</i> , a pretty, neat, little book	"	"
<i>Libréttino</i> , a very little and pretty book	"	"
<i>Libriccino</i> , a very small pamphlet	"	"

And so on, with thousands of other words, in all the range of humor and whims. But few augmentatives and diminutives are admitted in a style strictly correct, beyond those in *óne*, *áme*, *áccio*, for increasing ; and those in *ino*, *étto*, *éllo*, for diminishing.

The termination *ágliá* indicates an indeterminate number, and can be applied only to individuals, and always in a bad sense ; as, *Ragázza*, child ; *ragazzágliá*, a great number of wicked children ; *plebágliá*, *gentágliá*, from *plébe*, *génte*, meaning a great number of low people, vulgar persons. This termination is feminine.

Ástro gives a bad qualification, and is applicable only to professions ; as, *Médico*, a physician ; *medicáastro*, a bad physician ; *filosofáastro*, *poetáastro*, a bad philosopher, a bad poet. However, we can say *giovinástro*, for a

naughty boy; *verdástro*, *olivástro*, *biancástro*, etc., of a greenish, olive, whitish color, etc.

Besides this quantity of augmentatives and diminutives which modify the nouns in so many different ways, there are still several others which are called irregular, because they only belong to a few words. Such are —

Medicónzolo, a bad physician; from *médico* and *ónzolo*.

Leprátto, small hare; from *lépre* and *átto*.

Cagnuolino, little dog; from *cáne*, *nólo*, *íno*.

Omiciátto, poor little man; from *uómo*, *íccio*, *átto*.

Tristanzuólo, unwholesome; from *trísto* and *anzuólo*.

A diminutive syllable may also be added to some verbs, such as *vivacchiáre*, to live poorly; from *vivere*: *leggi-chiáre*, to read carelessly; from *leggere*: *innamoracchiársi*, to be slightly in love; from *innamorársi*.

We can join together the augmentative terminations, and thus form a double augmentative; as, *Omáccio*, bad man; *omaccióne*, a very bad man: from *uómo*, *áccio*, *óne*.

MNEMONIC EXERCISE.

<i>Mangiáte un bocconcíno di páne,</i>	Eat a little mouthful of bread.
<i>Dátegli un' occhiatína,</i>	Give him a slight glance.
<i>È úna fanciullétta semplicína,</i>	She is a very simple little girl.
<i>Égli ha un póco del goffóto,</i>	He is a little foolish.
<i>Siéte un cattivéllo,</i>	You are a naughty little one.
<i>Che ventaréllo che tráe!</i>	What a pleasant little wind!
<i>Abbiáte un tantíno di giudízio,</i>	Have a little sense.
<i>È un pézzo di volpóne,ⁱ</i>	He is a sly-boots.
<i>Égli è un bello zerbinóto,</i>	He is an elegant young man.
<i>Com'è bellína e leggiadrétta!</i>	How pretty she is! how graceful!
<i>Vorréi dirvi dúe parolíne,</i>	I wish to say two brief words to you.
<i>Ha úna brútta linguáccia,</i>	He has a very wicked tongue.
<i>Égli ha céra d' úno scimiottíno,</i>	He has the face of a little monkey.
<i>È un ragazzáccio ignorantóne,</i>	He is a very ignorant ugly child.

*Státe zitta, sfacciatélla!
 Che visíno graziosétto!
 Intrattenétevi un momentíno,
 Voi státe benóne,
 Fa cón tútti il dottorélló,ⁱ
 Ma guardáte che amoríno!
 Quél gonnellíno è gentile,
 Dov' è il mio berrettíno da nótte?
 È nel cassettíno délla távola,*

*Mi rispóse con úna scrollatína
 di cápo,
 Quélla vóstra nipotína è un
 angiolétta,
 Bélla facciótta ha quéstá ra-
 gázza!*

*Va vía, asinácció, sénza cre-
 ántza!*

*Quéi pasticcétti mi consólano il
 cuóre,*

*In Lóndra le case non hánno
 portóni,*

*Dátemi úna spazzolatína al
 tabárro,*

Ho già fáto un migliaréllo,

È ricciúto, biondétto, e bassóto,

Mi vuói tu fáre un servigétto?

Ho fáto alcúne spaserélle,

Aspettátemi un quarticéllo d'óra,

Quél birbantéllo me l' ha fáta,

Le seráte d' invérno són lunghétte,

Ha un bocchíno che innamóra,

*Guardátevi da quélla ribaldá-
 glia,*

Be quiet, impudent little one!

What a pretty little face!

Stop only a little moment.

You are very well.

He plays the wise man.

See the little darling!

That little skirt is very nice.

Where is my small night-cap?

It is in the little drawer of the
table.

He answered me by a little
shake of the head.

Your little niece is a little an-
gel.

What a beautiful face this girl
has!

Go away, great ass, without
education!

These little cakes rejoice my
heart.

In London the houses have not
coach-doors.

Give a little stroke of the brush
to my cloak.

I have already gone a short
mile.

He is little curly-headed, pret-
ty blonde, and rather small.

Will you do me a little ser-
vice?

I have made some trifling ex-
penses.

Wait for me a brief quarter of
an hour.

This little rogue has tricked
me.

Winter evenings are rather
long.

She has a ravishing small
mouth.

Mistrust that rabble.

*Gli ho tiráto úna sassáta,
Le mattiniáte sòn freschéte,
Si è fáta úna corpacciáta,
Siéte un bel ribaldonáccio,
Il poverétto è magricciúolo,
Veníte nél mío salottíno,
Élla ha un bél bracciótto,
Che tempáccio fa quest' oggi!
Che spallácce da facchíno!*

Oh! cára la mía gioiétta!

I have thrown a stone at him
The mornings are a little cool.
He has eaten to satiety.
You are a great villain.
The poor fellow is rather thin.
Come into my little parlor.
She has a plump fine arm.
What bad weather it is to-day!
What great shoulders for a
porter!
O my dear little jewel of a
woman!

REMARK. — It will be seen by the above examples, that the Italian language admits of the frequent use of augmentative and diminutive terminations. These last modify the signification of words in much the same way as the terminations *kin, ling, ing, ock, en, el*, in English; as, lamb-*kin*, duck-*ling*, hill-*ock*, chick-*en*, cock-*erel*, etc. Augmentative terminations have no corresponding meaning in English.

Augmentatives and diminutives form one of the striking beauties of the Italian language; but, as no strict rules can be given concerning them, the student is cautioned not to venture upon their use until familiar with the language.

CONVERSAZIONE.

*Chi è fanciullíno?
Dóve dimóra (lives) égli?
Che avéte?
Dì che colóre?
Che uómo è égli?
Chi è quésto cattivéllo?
Avéte vedúto (seen) mía cugína?
Dátemi úna canzóne, se vi piáce.
Abbiáte ún tantíno di giudízio
nel parláre?*

*Mío fratéllo è fanciullíno.
In un casíno.
Ho un caníno.
Biancástro.
È úna cattíva linguáccia.
È figlio del medicónzolo.
Sì! Com' è bellína e leggiadrét-
ta!
Non ho che quésta canzoncína,
prendétela (take it).
L'ho, non vi páre, quándo vi
díco (I say) che siéte un
bél zerbinótto?*

CHAPTER XIII.

THE NUMERAL ADJECTIVES.

MNEMONIC EXERCISE.

<i>Vo a letto alle undici in punto,</i>	I go to bed precisely at eleven.
<i>Mi álzo alle diéci precise,</i>	I rise precisely at ten.
<i>Vi andrémo una vólta per úno,</i>	We will each go there once.
<i>Vi són tórti d' ámbó le párti,</i>	There are wrongs on both sides.
<i>Gli ho détto a quátr' ócchi le mie ragióni,ⁱ</i>	I told him my way of thinking, face to face.
<i>Il capitále mi frúttá il séi per cénto,</i>	The capital yields me six per cent.
<i>Quánto impórtano dúe ánni di frútti, al cinque per cénto, di un capitále di mille sétte cénto novánta dúe fránchi?</i>	What is the interest of one thousand seven hundred and ninety-two francs for two years, at five per cent?
<i>Cárolo ottávo scése in Itália nel mille quáttro cénto novánta quáttro,</i>	Charles VIII. went into Italy in one thousand four hundred and ninety-four.
<i>Mi par mille ánni di rivedére la mia pátria,ⁱ</i>	I am impatient to see my country again.
<i>Égli non sa nemméno che dúe vía dúe fan quáttro,</i>	He does not even know that twice two make four.

NUMERAL ADJECTIVES.

The numeral adjectives* are divided into cardinal and ordinal.

I. — CARDINAL NUMBERS.

<i>Úno,</i>	one.	<i>Cinque,</i>	five.
<i>Dúe,</i>	two.	<i>Séi,</i>	six.
<i>Tre,</i>	three.	<i>Sétte,</i>	seven.
<i>Quáttro,</i>	four.	<i>Ótto,</i>	eight.

* Numbers may be divided into cardinal, ordinal, collective, distributive, and proportional.

<i>Nove,</i>	nine.	<i>Cinquánta,</i>	fifty.
<i>Dieci,</i>	ten.	. . . . .	. . . . .
<i>Undici,</i>	eleven.	<i>Sessánta,</i>	sixty.
<i>Dodici,</i>	twelve.	. . . . .	. . . . .
<i>Trédici,</i>	thirteen.	<i>Settánta,</i>	seventy.
<i>Quattórdici,</i>	fourteen.	. . . . .	. . . . .
<i>Quíndici,</i>	fifteen.	<i>Ottánta,</i>	eighty.
<i>Sédici,</i>	sixteen.	. . . . .	. . . . .
<i>Diciassétte,</i>	seventeen.	<i>Novánta,</i>	ninety.
<i>Dicióttó,</i>	eighteen.	. . . . .	. . . . .
<i>Diciannóve,</i>	nineteen.	<i>Cénto,†</i>	hundred.
<i>Vénti,</i>	twenty.	<i>Duecénto,</i>	} two hundred.
<i>Vent'úno, or</i>	} twenty-one.	<i>Ducénto, or</i>	
<i>Ventúno,*</i>		<i>Dugénto,</i>	} three hundred.
<i>Ventidúe,</i>	twenty-two.	<i>Trecénto,</i>	
<i>Ventitrè,</i>	twenty-three.	<i>Quattrocénto,</i>	four hundred.
<i>Ventiquáttro,</i>	twenty-four.	. . . . .	. . . . .
<i>Venticínque,</i>	twenty-five.	<i>Mille,†</i>	thousand.
<i>Ventiséi,</i>	twenty-six.	<i>Duemíla, or</i>	} two thousand.
<i>Ventisétte,</i>	twenty-seven.	<i>Dumíla,</i>	
<i>Vent'otto, or</i>	} twenty-eight.	<i>Tremíla,</i>	three thousand.
<i>Ventóttó,</i>		. . . . .	. . . . .
<i>Ventinóve,</i>	twenty-nine.	<i>Millecénto, or</i>	} eleven hundred.
<i>Trénta,</i>	thirty.	<i>Mille e cénto,</i>	
<i>Trentúno,*</i>	thirty-one.	. . . . .	. . . . .
. . . . .	. . . . .	<i>Diecimíla,</i>	ten thousand.
<i>Trentóttó,</i>	thirty-eight.	. . . . .	. . . . .
. . . . .	. . . . .	<i>Centomíla,</i>	hundred thousand
<i>Quaránta,</i>	forty.	. . . . .	. . . . .
. . . . .	. . . . .	<i>Milióne,</i>	million.‡

* When a noun follows the numbers twenty-one, thirty-one, forty-one, etc., it remains in the singular; as, *Vent'úno libro*, twenty-one books. But, when the noun precedes the number, it is put in the plural; as, *Libri trent' uno*.

† The numerals *cénto* and *mille* are never accompanied by the indefinite article as in English, — a hundred, or a thousand. *Cénto* is invariable.

‡ When the numerals are used to indicate the hour of the day, they are preceded by the feminine article *la, le*: but then the word *óra*, hour, *óre*, hours, is not expressed.

ITALIANISMS.

<i>Vérso le séi,</i>	at about six o'clock.	<i>Di due giòrni l' úno,</i>	every other day.
<i>Suóna un' óra,</i>	it has struck one.	<i>Quíndici giòrni fa, or</i>	} a fortnight ago.
<i>È l' úna, or è un óra,</i>	it is one o'clock.	<i>Sóno quíndici giòrni,</i>	
<i>Ad un' óra, or al tòcco,</i>	at one o'clock.	<i>Dománi a quíndici,</i>	to-morrow fortnight.

II. — ORDINAL NUMBERS.

<i>Primo</i>	. . . . .	first.
<i>Secóndo</i>	. . . . .	second.
<i>Térzo</i>	. . . . .	third.
<i>Quárto</i>	. . . . .	fourth.
<i>Quínto</i>	. . . . .	fifth.
<i>Sésto</i>	. . . . .	sixth.
<i>Settimo</i>	. . . . .	seventh.
<i>Ottávo</i>	. . . . .	eighth.
<i>Nóno</i>	. . . . .	ninth.
<i>Décimo</i>	. . . . .	tenth.
<i>Undécimo, or décimo primo</i>	. . . . .	eleventh.
<i>Duodécimo, or décimo secóndo</i>	. . . . .	twelfth.
<i>Tredécimo, or décimo térzo</i>	. . . . .	thirteenth.
<i>Décimo quáрто</i>	. . . . .	fourteenth.
<i>Décimo quínto</i>	. . . . .	fifteenth.
<i>Décimo sésto</i>	. . . . .	sixteenth.
<i>Décimo séttimo</i>	. . . . .	seventeenth.
<i>Décimo ottávo</i>	. . . . .	eighteenth.
<i>Décimo nóno</i>	. . . . .	nineteenth.
<i>Ventésimo, or vigésimo</i>	. . . . .	twentieth.
<i>Ventésimo primo, etc.</i>	. . . . .	twenty-first.
<i>Trentésimo</i>	. . . . .	thirtieth.
<i>Quarantésimo</i>	. . . . .	fortieth.
<i>Cinquantésimo</i>	. . . . .	fiftieth.
<i>Sessantésimo</i>	. . . . .	sixtieth.
<i>Settantésimo</i>	. . . . .	seventieth.
<i>Ottantésimo</i>	. . . . .	eightieth.
<i>Novantésimo</i>	. . . . .	ninetieth.
<i>Centésimo</i>	. . . . .	one hundredth.
<i>Millésimo</i>	. . . . .	one thousandth.

These adjectives agree with their nouns. (See Chapter IX.)

III. Fractional and collective numbers are —

<i>Métzo,</i>	half.	<i>Una dozzína,</i>	a dozen.
<i>Una metà,</i>	a half (moiety).	<i>Una quindicína,</i>	a fifteenth.
<i>Un térzo,</i>	a third.	<i>Una ventína,</i>	a score.
<i>Un quáрто,</i>	a fourth.	<i>Un centináio,</i>	a hundred.
<i>Una decíma,</i>	a ten (half-score).	<i>Un migliáio,</i>	a thousand.

IV. *Uno*, numeral adjective, like the indefinite article *un*, agrees with its noun; but the final *o* is suppressed, unless the noun begins with *s* followed by another consonant; as, *Un gállo*, one or a cock; *un autóre*, one or an author; *úno spíllo*, a pin. The feminine is *úna*; as, *Úna dónna*, a woman. We write *un'* before a feminine noun beginning with a vowel; as, *Un' ánitra*, a duck.

V. There are a great many phrases in Italian in which the noun after *úno* is suppressed; as, *È úno che díce mále di tútti*, he is a man (one) who speaks ill of everybody.

VI. On the contrary, *úno* is often suppressed before nouns which express an indefinite sense; as, *È uómo di buóna fáma*, he is a man of good repute.

VII. *Per úno* signifies per head; as, *Il pránzo ci è costáto cinque fránchi per úno*, the dinner cost us five francs per head.

VIII. The expression *in un*, often employed by the poets, is an abridgment, signifying *in un sólo moménto*, *in un medésimo témpo*, in a single moment, in an even time; and the expression *ad úna vóce*, signifies *unanimously*.

IX. To translate "one by one," "two by two," "three by three," etc., the preposition is repeated; and we say, *ad úno ad úno*, *a dúe a dúe*, *a tre a tre*. "Both," "all three," etc., are translated *tútti e dúe*, *tútti e tre*.

X. "Firstly" and "secondly" are expressed by *primieraménte*, *secondariaménte*: afterwards we say, *in térzo luógo*, *in quáрто luógo*, for "in the third place," "in the fourth place," etc.

XI. In multiplication, *vía* expresses *times*; as, Twice or two times two are four, *dúe vía dúe fan quáttro*; or, by abbreviation, *dúe vía dúe quáttro*.

XII. In dating letters, the article may be used either in the singular or plural; as, The 21st May, *li 21 Maggio*, or *ai 21 di Maggio*, or *il 21º Maggio*, etc.

XIII. In speaking of years,* in Italian we use *in the*; as, *Nel 1500, nel 1862*.

XIV. For the knowledge of epochs, it is important to know that the Italians sometimes call the thirteenth century *il 200*, because it goes from 1200 to 1299; and, for the same reason, they say *il 300, il 400, il 500*, etc., for the fourteenth, fifteenth, sixteenth centuries: hence the words *un trecentista, cinquecentista, un seicentista*, etc., for "an author of the fourteenth, sixteenth, seventeenth centuries." Generally, however, they say, as in English, *il décimo terzo século, il décimo nono século*, the thirteenth century, the nineteenth century.

XV. "Both" is translated by *ámbo* or *ambedúe*; as, *Ámbo i piédi, ámbe le gámbe, ambedúe le famíglie*, Both feet, both legs, both families.

XVI. In speaking of sovereigns, the ordinal number is used, as in English; as, *Enríco quáрто*, Henry the Fourth; *Gregório décimo sésto*, Gregory the Sixteenth.

READING LESSON.

Ludóvico Ariósto nácque addì ótto di Settémbré, dell' áнно mílle quattrocénto settánta quáttro.

Dánte nácque in Firénze nel Márzo dell' áнно mílle ducénto sessánta cínque da Alighiéro e da Bélla. Il súo primiéro nóme di Duránte fu cangiáto per vézzo in quéllo di Dánte. Nell' áнно mílle trecénto ventúno, nel mése di Settémbré, morì il gránde e valénte poéta Dánte Alighiéri nélia città di Ravénna.

Petrárca nácque addì vénti di Lúglio nell' áнно mílle trecénto quáttro nélia città d'Arézzo. Morì d'apopllessía nélia nótte del dicióttó di Lúglio déll' áнно mílle trecénto settánta tre.

* I am twenty, thirty, fifty years old, cannot be rendered literally; but is expressed thus: I have twenty, thirty, fifty years, *Io ho vént' ánni, trént' ánni, cinquánt' ánni*.

Torquáto Tásso nácque in Sorrénto ágli úndici Márzo dell' áнно mílle cinquecénto quaránta quáttro. Spirò ai venticínque d'Apríle mílle cinquecénto novánta cínque.

Giovánni Boccáccio nácque nell' áнно 1313; e morì addì 21 di Dicémbre, 1374.

Machiavéllo vénne álla lúce in Firénze ai 3 di Mággio dell' áнно 1467, e morì ai 22 di Giúgno 1527.

Leonárdo Salviati il piú illústre grammático di Firénze víde il giòrno nel 1540.

Leonárdo da Vínici nácque nel 1452.

Michelágnolo Buonarróti ébbe víta nel 1475; e morì in età di quási 89 ánni.

Benvenúto Cellíni vénne al móndo il dì d' ognissánti 1500.

Nácque il Galiléo nel 1564, néllo stéssó giòrno e quási álla stéssa óra, in cúí morì Michelángelo.

Francésco Soáve, autóre délle "Novélle Moráli," víde la lúce nel 1743 e morì in età di 63.

EXERCISE FOR TRANSLATION.

1. It is more difficult to make five francs with six sous than to gain a million with ten thousand francs.

2. An inhabitant of Padua invented paper in the twelfth century, and a Florentine invented spectacles at the commencement of the fourteenth.

3. Man has commonly but twenty-two years to live: during these twenty-two years, he is subject to twenty-two sicknesses, of which many are incurable. In this horrible state, man still struts: he loves (makes love), he wars (makes war), he forms projects, as if he would live a thousand centuries in his delights.

4. A regimen to be followed by every man who wishes to live a hundred years: first repast, — a glass of pure water at nine o'clock in the morning; second repast, — soup, roast meat, stewed fruit, a glass of old wine, at two o'clock in the afternoon; third repast, — a walk, without fatigue, at four o'clock; fourth repast, — a glass of sugared water at nine o'clock at night, on going to bed.

5. A very brave soldier had lost both his arms in battle. His colonel offered him a crown. "You think, without doubt," said the grenadier, with vivacity, "that I have lost only a pair of gloves."

VOCABULARY.

1. Sou, *sólido* ; franc, *fránco*.
2. Padua, *Pádova* ; Florentine, *Fiorentíno* ; at the commencement, *nel princípio*.
3. During these, *nel decórso di quèsti* ; is subject, *va soggétto* ; would, *dovésse*.
4. To follow by every one who would wish, *da tenérsi da chiunque vorrà* ; stewed fruits, *consérva* ; afternoon, *dópo mézzogiórno* ; walk, *passeggiáta* ; fatigue, *stancársi* ; sugared, *zucchérato* ; on going to bed, *nell' andáre a létto*.
5. Lost, *perduto* ; offered him, *gli offérse* ; you think, *credéte*.

CONVERSAZIONE.

<i>Quánti ánni avéte?</i>	<i>Adésso (now) ho trént'óttó ánni.</i>
<i>E vóstro fratéllo?</i>	<i>Dicióttó ánni.</i>
<i>Avéte danáro in tásca?</i>	<i>Sì, ho cénto cinquánta scúdi.</i>
<i>In che clásse è Luígi?</i>	<i>È nélla secónda clásse.</i>
<i>In che áнно nácque Galiléo?</i>	<i>Nel 1564.</i>
<i>Quánti ánni visse Adámo?</i>	<i>Égli visse nóve cénto trénta.</i>
<i>Che óra è?</i>	<i>È un quártó dópo mezzodì.</i>
<i>A che óra pranziámo óggi?</i>	<i>Pranzerémo álle dúe.</i>
<i>Quánti ne abbíamo del mése?</i>	<i>Ne abbíamo venticínque.</i>
<i>Quánti ócchi hái?</i>	<i>Dúe.</i>
<i>Quánte dita (fingers) abbíamo a ciascúna máno?</i>	<i>Ne abbíamo cínque.</i>
<i>E le dita dei piédi (feet) quánte sóno?</i>	<i>Diéci.</i>
<i>E le dita delle máni e dei piédi quánte sóno?</i>	<i>Sóno vénti.</i>
<i>Quánti abitánti ha la città di Lóndra?</i>	<i>Lóndra ha tre millióni d' abitantí.</i>
<i>Che età ha il Signór S——?</i>	<i>È nel súo sessantésimo secóndo áнно.</i>
<i>Quánti sènsi avéte?</i>	<i>Cínque: udíto, vísta, odoráto, gústo, tátto.</i>
<i>Quándo morì Napoleóne?</i>	<i>Nel mággio del mílle ottocénto ventúno.</i>
<i>In che póssó servírvi?</i>	<i>Nel prestármi cinquemíla fránchi.</i>

CHAPTER XIV.

RELATIVE PRONOUNS.

MNEMONIC EXERCISE.

<i>Chi è che bätte? or chi bätte?</i>	Who knocks?
<i>Chi è? Chi chiàma?</i>	Who is it? Who calls?
<i>Che còsa è succésso?</i>	What has happened?
<i>Che nuóve abbiàmo?</i>	What news have we?
<i>Sapéte vói chi sòno?</i>	Do you know who I am?
<i>Che rázza di pensàre?</i>	What manner of thinking?
<i>Non so che díre, davvéro,</i>	Truly, I know not what to say.
<i>Che mále vi ho fátto io?</i>	What harm have I done you?
<i>Che giòrno è óggi?</i>	What day is it to-day?
<i>Di chi è la cólpa?</i>	Whose fault is it?
<i>Che età avéte?</i>	How old are you?
<i>Che còsa siéte venúto a fáre?</i>	What are you come to do?
<i>Che vále avére ricchétze sénza salúte?</i>	What are riches worth without health?
<i>Che bélla còsa è il giràre il móndo!</i>	What a pleasure to travel over the world!
<i>Che còsa mi daréte da man- giàre?</i>	What will you give me to eat?
<i>Quál è la minéstra che piú vi piáce?</i>	What soup do you like best?
<i>Che còsa sénto? che còsa védo?</i>	What do I hear? what do I see?
<i>Che còsa fáte di bello, amíco?</i>	What good thing are you do- ing, friend?
<i>Che? Cóme? Che díte?</i>	What? How? What do you say?
<i>In quál concétto mái mi tenéte?</i>	What opinion have you, then, of me?
<i>Sapéte quál sía l' anímo súo?</i>	Do you know what is his in- tention?
<i>Quánti pázzi vi sòno nel móndo!</i>	How many fools there are in the world!
<i>È un uómo cúì niúno piáce,</i>	He is a man who likes no one.

RELATIVE PRONOUNS.

I. These pronouns are *chi*, *che*, *quále*, *cui*, who, which, what.*

II. "Who," *chi*, when it has no antecedent expressed; as, —

Who loves, fears,	<i>Chi áma, téme.</i>
Of whom do you speak?	<i>Di chi parláte?</i>
See who knocks,	<i>Guardáte chi picchia.</i>

III. "He who," "some one who," "no one who," "those who," or "the one," "the other," may be translated by *chi*, whenever they do not relate to an antecedent; as, —

Distrust those who flatter you,	<i>Diffidátevi di chi vi adúla.</i>
Those who live on hope will die of hunger,	<i>Chi víve di speránza morrà di fame.</i>
In the world, some are rich, others poor,	<i>Nel móndo, chi è ricco, chi è póvero.</i>

The word *chi*,† used only for persons, and representing an individual in the singular, requires the verb of which it is the subject to agree with it in the singular.

IV. "Who," relating to an antecedent expressed, is translated by *che* when it is the subject, and by *c i* when it is the object; ‡ as, —

The woman to whom I speak,	<i>La dónna a cui párlo.</i>
The master for whom I labor,	<i>Il padrónè § per cui lavóro.</i>
Man is the only animal who weeps and who laughs,	<i>L' uómo è il sólo animále che piánge e che ríde.</i>

* *Chi*, not interrogative, is always singular; *che*, *cui*, which, singular and plural; *quále*, who, which, singular; *quáli*, plural.

† *Chi* refers to persons only: *che*, *cui*, *quále*, refer both to persons and things.

‡ *Che* is chiefly used in the nominative; *cui*, in all other relations; *chi*, *quále*, are used in all their relations. *Che*, when it relates to a person, must be translated in English by *who* or *whom*; when it relates to an animal, by *which*. In English, the relative pronouns, though understood, are often left out after the noun. In Italian, they must always be expressed; as, *Chi si umília, si esálta*, who humbles himself, etc.; *qu'i giòvani che voi vedéte*, those young men whom you see; *il càne che vedéte*, the dog which you see; *la léttera che avéte scritta*, the letter you have written; *il ragázzo ch' io ho vedúto*, the boy I have seen.

§ The master who teaches is *maéstro*; the master who commands is *padrónè*.

V. The preposition *a*, to, can be understood before *cúi*; and we may say, *La dónna cúí párlo*.

VI. "I who write," "thou who writest," etc., are translated, *Io che scrívo*, *tu che scrívi*, etc. In similar phrases, the verb agrees with the personal pronoun, as in English.

VII. "Which," as the regimen of a verb, is translated by *che* or by *cúi*; as, —

The bread which you eat,	<i>Il páne che mangiáte.</i>
The wall which the house conceals,	<i>Il múro cúí nascónde la casa.</i>

In the last phrase, *cúi* (*nascónde*) is better than *che*, because *che* serves either for subject or object. Petrarch says, *Quélla dónna gentíl cúí piánge amóre*.

VIII. *Che*, or *quále* (*quáli*, *quái*, in the plural), is used in exclamatory phrases; as, —

What a misfortune!	<i>Che disgrázia!</i>
What a pity!	<i>Che peccáto!</i>
What beauties!	<i>Quái (or che) bellézze!</i>

IX. *Quále* is used in doubtful phrases, or when followed by a verb; as, Which of these two books do you wish? *quál voléte di quésti dúe líbri?*

X. *Che* is generally used in interrogative phrases; as, —

What book is this?	<i>Che líbro è?</i>
What man is that?	<i>Che uómo è?</i>
What house is that?	<i>Che casa è?</i>
What business have you?	<i>Che affári avéte?</i>

XI. "Which" in the genitive, signifying "of which," "for which," is rendered in Italian by *di cúí*, or *del quále*, etc.; as, It is a favor for which I thank you, *è un favóre di cúí*, or *del quále io vi ringrázio*.

XII. When the noun following *which* designates something belonging to that which precedes it, then *cúi* (whose) is used with the article; as, The hero whose exploits have astonished the world, *l' eróe le cúì gèsta hánno fáatto maravigliáre il móndo.*

XIII. The word "which" in the ablative case, signifying "by which," "from which," indicating the origin, the derivation, the point of departure of an action or thing, is rendered in Italian by *da cúì*, or *dal quále*, etc.; as, —

There is no evil from which	<i>Non c' è mále da cúì non náscia</i>
good does not arise,	<i>un béne,</i>
The army by which the city is	<i>L' armáta da cúì è assediáta la</i>
besieged,	<i>città.</i>

XIV. "What," interrogative, is translated by *che* or *che cósà*; as, —

Upon what shall we dine?	<i>Con che pranzerémo?</i>
What is the use of merit without fortune?	<i>A che giòva il mérito sénza fortuna?</i>

XV. "To which," relating to an entire phrase, is translated by *al che*; relating to a single word, by *a cúì*, or *al quále*, or *állea quále*; as, —

To which I answered,	<i>Al che rispósi.</i>
That of which the miser thinks the least is to succor the poor,	<i>La cósà a cúì méno pénsa l' aváro, è il sorventre i míseri.</i>

XVI. We translate such phrases as the following, thus: —

What are politics?	<i>Che cósà è, or cos' è la política?</i>
What do you say?	<i>Che cósà díte? che díte?</i>
What is it?	<i>Che cos' è?</i>
What is there?	<i>Che cósà c' è? che c' è?</i>
What do I hear?	<i>Che cósà sénto? che sénto?</i>
What are you doing?	<i>Che cósà fáte? che fáte?</i>
Who is going?	<i>Chi pártè?</i>
In what manner?	<i>In che módo? in quál módo?</i>

OBSERVATIONS.

XVII. The word *onde* is often used in Italian poetry in lieu of *di cui*, or *del quále*, *dal quále*, either in the singular or plural, masculine or feminine; as, *Di quéi sospíri ond' io nudriva il córe* (Petrárca), those sighs with which I nourished my heart. In this line the word *onde* is in place of *cói quáli*, with which.

XVIII. In poetry particularly, the word *che*, relative, is sometimes employed as an indirect object, in place of *cui* or *quáli*; as, *Gli ócchi di ch' io parlái si caldaménte* (Petrárca), the eyes of which I spoke so warmly. Here the word *che* is in place of *cui*.

XIX. In using *che* as an indirect object, the Italian authors sometimes omit the preposition which ought to precede it, and which is the sign of the regimen; as, *Ed io són un di quéi che'l piánger giòva* (Petrárca), and I am one of those to whom weeping helps. Here the preposition *a* (to) before *che* is understood.

XX. It often happens that *che* is used in Italian in place of *núlla*, nothing; as, *È un dúro péso il non avér che fáre*, it is a heavy burden to have nothing to do.

XXI. *Non che* is elegantly used for "not only." But, in this case, the *non che* is placed in the second part of the phrase; as in the line from Petrárca, — *Spéro trovár pietà, non che perdóno*, I hope to find, not only pardon, but pity.

XXII. Finally, *che* is often connected with other words; thus forming adverbs and conjunctions at pleasure. In these cases, the final letter is accented, which renders the sound more striking, as in the words *primachè*, *benchè*, *fuorchè*, *perciocchè*, *avvegnachè*, *contuttochè*, etc.

XXIII. In the subjunctive mood of the verb, *che* may be understood; as, *Vóglio mi diciáte*, I wish that you would say it to me.

READING LESSON.

I Románi avéndo scélti per mandáre in Bitínia tre ambascia-
 chosen to send
 tóri, uno déi quáli patíva di podágra, l'áltro éra státo trapanáto
 suffered trapped
 e l'último éra tenúto per uómo scémpio, Catóne dísse ridéndo,
 laughing
 che i Románi mandávano un' ambascería che non avéva nè
 sent neither
 piédi, nè cápo, nè mén-te. Dío ci día buóni príncipi, perchè,
 nor May God send us
 úna vólta che s' hánno, è fórza soffrírli táli quáli sóno. L'
 to bear with them
 egoísta è un uómo che appiccherébbe fuóco ad úna cása per far
 would set to make
 cuócere un uóvo. Ógni língua è piacévole all' orécchio del
 to cook
 pópolo per cúì è fáta. Ciceróne fu assassináto da Popélio Léna,
 made.
 a cúì avéva già salváto la víta in úna cáusa in cúì éra accusáto
 saved
 d' áver uccíso il próprio pádre. Síbari éra úna città délla
 killed
 Mágna Grécia, i cúì abitánti érano móltó dátí all' effeminatézza;
 given
 dónde viéne il nóme di sibaríta per dinotáre un uómo effemináto.
 comes denote

EXERCISE FOR TRANSLATION.

1. I have seen this Italy which Corinne calls "the empire of the sun." What a fertile soil! What a delightful climate! What superb cities! What noble antiquities! What more sublime than the genius of the man who emulates nature, and erects eternal monuments everywhere (in all parts)!

2. Who can love repose before having experienced the pain of weariness? Who is he that finds pleasure in eating, drinking, and sleeping, before having suffered from hunger, thirst, and sleepiness?

3. "I have three sorts of friends," said Voltaire; "the friends who love me, the friends to whom I am indifferent, and the friends who detest me."

4. It is a very glorious thing for Italy, that the three powers between whom almost all America was divided, owed their first conquests to the Italians: the Spaniards, to Christopher Columbus; the English, to the two Cabots of Venice; and the French, to Florentine Verazzani.

VOCABULARY.

1. Calls, *chiáma*; what, *che áltro v' ha*; genius, *ingégno*; erects, *innálza*; in all parts, *da ógni páрте*.

2. Can love, *può avér cáro*; before, etc., *se práma non ha sentíto*.

3. Detest, *detéstano*.

4. Divided, *divíso*; almost, *quási*; owed, *dovesséro*; their first conquests, *le prime lóro conquíste*; *Spagnuóli*; *Cristóforo Colómb*o; *Inglési*; *Cabótti Veneziáni*.

CONVERSAZIONE.

Che avéte vedúto?

Ho vedúto la bélla Itália.

Come è élla chiamáta?

È chiamáta l' impéro del sóle.

E del clíma che díte?

Che è delizióso!

E che? Síete vói?

Io, in persóna.

Che cercáte?

Il mío líbro.

Dov' éra?

Sópra la távola.

Che dicéva Voltáire déi suói amíci?

Egli dicéva, "io ho tre spécie d' amíci."

Quál differénza v' è fra óggi e iéri?

Óggi non è tánto cáldo.

A chi piáce úna língua qualunque?

Al pópolo per cúì è fátta.

Che si (one) díce délle città d' Itália?

Che són supérbe.

Che abbiámo per pránzo?

Avrémo (we shall have) uóva e frútti.

Che disse Catóne déi tre ambasciatóri mandáti in Bitínia?

Che éra un' ambascería che non avéva nè piédi, nè cápo, nè ménte.

Cósa è assúi glorióso per l' Itália?

Che le poténza d' Európa débbono ágl' Italiáni le lóro prime conquíste in América.

CHAPTER XV.

POSSESSIVE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

Che intenzione è la vostra ?
Voglio la roba mia,ⁱ
Partiréte con vostro comodo,
Mio padre ha da vivere,ⁱ
Egli è un po' scarso del suo,
Andátemi lontano dagli occhi,
Ho gettato via il mio danaro,
Non ho danari in tasca,
Ho qualche cosetta del mio,ⁱ
Vi son servo,
So che mi siete amico,
Ogni mia cosa è vostra,
Andátevi in mia vece,
Io attendo ai fatti miei,
Voglio far a modo mio,
Egli ha posto in sicuro la vita,
Voi siete del mio parere,
Sentiamo il suo parere,
Io aspetterò il vostro padrone,
Ognuno vuol bene ai suoi,
Io non ci voglio andar di mezzo
per causa vostra,
Vi ringrazio di tante vostre
bontà,
Oggi metterò il mio bel vestito,
Se siete cieco, vostro danno,
Che vi dice il cuore di tutto ciò ?
Ognuno amar dee la patria,

What is your intention ?
 I wish my property.
 You will depart at your ease.
 My father has enough to live upon.
 He is a little short of money.
 Go far from my sight.
 I have thrown my money away.
 I have no money in my pocket.
 I possess something.
 I am your servant.
 I know that you are my friend.
 All I have is yours.
 Go in my stead.
 I attend to my affairs.
 I wish to do as I please.
 He has put his life in security.
 You are of my opinion.
 Let us listen to his advice.
 I expect your master.
 Every one loves his own.
 I do not wish to be compromised on your account.
 I thank you for so much kindness.
 To-day I shall put on my best coat.
 If you are blind, so much the worse for you.
 What says your heart to all that ?
 Every man should love his country.

POSSESSIVE ADJECTIVE PRONOUNS.

I. The possessive pronouns* are —

<i>Mio,</i>	<i>mía,</i>	my or mine.
<i>Túo,</i>	<i>túa,</i>	thy or thine.
<i>Súo,</i>	<i>súa,</i>	his, her or hers, its.
<i>Nóstro,</i>	<i>nóstra,</i>	our or ours.
<i>Vóstro,</i>	<i>vóstra,</i>	your or yours.
<i>Lóro,</i>	<i>lóro,</i>	their or theirs.

Mío, túo, súo, nóstro, vóstro, are masculine ; and are changed in the plural into —

<i>Miei,</i>	my or mine.
<i>Tuoi,</i>	thy or thine.
<i>Suoi,</i>	his, her or hers, its.
<i>Nóstri,</i>	our or ours.
<i>Vóstri,</i>	your or yours.

Mía, túa, súa, nóstra, vóstra, are feminine ; and form their plural thus : —

<i>Mie,</i>	my or mine.
<i>Tue,</i>	thy or thine.
<i>Sue,</i>	his, her or hers, its.
<i>Nóstre,</i>	our or ours.
<i>Vóstre,</i>	your or yours.

II. *Lóro*, their or theirs, is of both genders, and of both numbers, and takes the article agreeing with the noun to which it belongs.

III. Possessive pronouns are generally varied with the prepositions and articles.

* REMARK. — Galignani divides the possessive pronouns into three classes ; viz., conjunctive, disjunctive, and relative.

The conjunctive are those which are united to nouns ; as, *Il mio libro*, my book ; *i miei parenti*, my relations.

The disjunctive are those which are not united to nouns ; as, *La vostra casa, e la mia*, your house and mine ; *i miei cavalli, e i vostri*, my horses and yours. *La mia* and *i vostri* are disjunctive, as they stand in place of the noun.

The relative are those which have relation to a person or a thing already spoken of ; as, *È mio* or *mia*, it is mine ; *sono tuoi* or *tue*, they are thine.

Variation of a masculine possessive Pronoun : —

SINGULAR.

Subjective	<i>Il mio,</i>	my or mine.
Relation of Possession .	<i>Del mio,</i>	of my or mine.
„ „ Attribution .	<i>Al mio,</i>	to my or mine.
„ „ Derivation .	<i>Dal mio,</i>	from or by my or mine.
Objective	<i>Il mio,</i>	my or mine, etc.

IV. *Mio, tuo, suo, nostro, vostro, and loro* are sometimes used with the article substantively, — *il mio, il tuo, suo, etc.* In this case, the word *avere*, property, is understood; and the pronouns are equivalent to “my property,” “thy property,” etc.; as, —

<i>Mangi del suo,</i>	Let him eat of his own [property].
<i>Non mangerà del nostro,</i>	He will not eat of ours.

V. *Miei, tuoi, nostri, and loro*, are also used substantively, — *i miei, i tuoi, i suoi, i nostri, i loro*. Then the word *parenti*, relations, *amici*, friends, *compagni*, companions, *familiari*, domestics, *soldati*, soldiers, or *seguaçi*, followers, is understood; and these pronouns are equivalent to “my relations,” “thy friends,” “his companions,” “our domestics,” “your soldiers,” “their followers;” as, —

<i>Incóntra á miei,</i>	Against my relations.
<i>Pregáto da' suoi,</i>	Requested by his friends.

VI. To avoid the ambiguity which in many instances would arise, in Italian,* from the indiscriminate use of

* REMARK. — The English language, for want of a sufficient variety of personal pronouns of the third person and their possessives, often labors under an ambiguity which is unknown in Italian. Observe the example, “He sent him to kill his own father.” Nothing but the sense of that which precedes can determine whose father is meant; whereas, in Italian, the pronouns *sua* and *di lui* mark the sense.

OBSERVATION. — *Proprio* adds emphasis to the possessive pronoun, as *own* in English: it is considered by some grammarians a real possessive pronoun.

In Italian. the possessive pronoun agrees in gender and number with the thing possessed, and not with the possessor as in English; as, —

POSSESSOR (sing.). POSSESSED OBJECT (f. sing.).

Il padre ama (loves) sua figlia (his daughter).

La madre ama (loves) sua figlia (her daughter).

the possessive pronouns *súo, súa, suói, súa*, when these pronouns do not relate to the subject of the proposition, they are changed for the personal pronouns *di lui, di lei*, of him, of her. Thus, in the phrase "John loves Peter and his children," if the pronoun "his" relates to "John," the subject of the proposition, it is expressed by *i suói*; as, *Giovánni áma Piétro ed i suói figliuóli*, John loves Peter and his [John's] children; but if "his" does not relate to "John," but to "Peter," the object of the proposition, then it is expressed by *i di lui*; as, *Giovánni áma Piétro ed i di lui figliuóli*, John loves Peter and his [Peter's] children.

<i>Mandò ad uccidere súo pádre,</i>	He sent to kill his father [the father of him who sent].
<i>Súa sorélla e i figli di lei,</i>	Her sister and her children [the children of her sister].

VII. The article is used, first, when titles, or the names of relationship, are in the plural; as, My brothers, *i miéi fratélli*; your majesties, *le vóstre Maestà*: second, when the possessive is placed after them; as, *Il fratélló mío, la Maestà súa*: third, when they are accompanied by another adjective; as, *Il mío cáro pádre*, or *il cáro pádre mío*, my dear father: fourth, when the name of the relation is a diminutive; as, My little sister, *la mía sorellína*, or *la sorellína mía*.

VIII. There are a number of expressions where the possessive pronoun does not receive an article; as, *È mío parére, a súo sénno, di súa tésta*, etc., it is my advice, at his pleasure, of his head. Such phrases are easily learned by practice.

IX. Politeness requires the Italians to say, *Il vóstro Signór pádre, la vóstra Signóra zía*, your father, your aunt, etc.

X. To translate "it is one of my cousins," "there are three of our domestics," "there are many of our friends," the Italians say, without the article, *È un mío cugíno*,

Quále fu la sua sorpresa allorchè tra i cavalli in vendita egli
when sale

riconobbe il suo. Subito lo prese per la briglia, sciamando:
recognized Immediately took bridle

“Questo cavallo è mio. Sono tre giorni che mi fu rubato.” —

“Voi v'ingannate, galantuomo,” rispose tranquillamente il
You deceive, gentleman, replied

padrone del cavallo, “è più d'un anno che questo cavallo mi
 appartiene; dunque non è il vostro: può essere, però, che gli
belongs; then it may be

rassomigli qualche poco.”
resembles

Il contadino copersè subito gli occhi del cavallo colle sue mani,
covered quickly

e disse: “Ebbene, se l'animale vi appartiene da tanto tempo,
said: Well, if to you

ditemi un poco, di qual occhio egli è cieco?”
tell me

L'altro, il quale infatti aveva rubato il cavallo senza esami-
in fact examin-

narlo da presso, rimase sbigottito un momento. Dovendo
ing him closely, remained frightened Having

però dire qualche cosa, egli rispose all'avventura: “Dell'
however to say at a venture:

occhio sinistro!”
left!

“V'ingannate,” rispose il contadino, “il cavallo non è cieco
 dell'occhio sinistro!” — “Eh!” sciamò il furbo, “ho fatto uno
rogue

sbaglio di lingua; il cavallo è cieco dell'occhio destro.”
slip right.

Allora il contadino scopersè gli occhi del cavallo e disse: “È
Then uncovered

evidente ora che sei ladro e bugiardo. Guardate tutti! Il
now thou art thief liar. Look all!

cavallo non è cieco nè poco nè punto. Gli ho fatto le domande
(not at all.) To him made

soltanto per iscoprire il furto.”
only discover theft.

Tútti gli astánti si mísero a rídere ed a báttère le máni,
 bystanders put laugh clap
 gridándo: “È cólto, il fúrbo, è cólto.”
 crying: caught

EXERCISE FOR TRANSLATION.

1. If the best man was obliged to wear his faults written on his forehead, he would never dare to raise his hat.

2. A woman of Sparta said to her son, who had returned lame from battle, “At every step which you take, you will now remember your valor and your glory.”

3. A man, who had dissipated his property, complained of the injury the hail had caused to his farms. A person, who knew the boaster well, said, “It is your own fault; for, if you had had the precaution to open your umbrella when it hailed, your farms would not have been injured.

4. The great Condé—tired of hearing a certain fop continually speak of monsieur, his father; madam, his mother; misses, his sisters—called one of his servants, and said to him, “Mister, my lackey, tell mister my coachman to harness messrs. my horses to madam my carriage.”

5. A superstitious prince once dreamed that he saw three mice,—a fat one, a poor one, and a blind one. The prince consulted a sibyl, who said to him, “My prince, the fat mouse is your minister, the poor mouse is your people, and the blind mouse is your portrait.”

VOCABULARY.

1. If he was obliged, *se dovésse*; written, *scrítti*; upon, *in*; to dare, *ardíre*.

2. Of Sparta, *Spartána*; return from, *tornáre da*; at every step, *ad ógni pássò*; you will remember, *rammenteréte*.

3. A man (a spendthrift), *úno spiantáto*; complained, *lag-návasi*; caused, *fátto*; farms, *podére*; boaster, *millantatóre*; it is your own fault, *la cólpa è vóstra*; it hailed, *si mise a grandináre*; injured, *danneggiáti*.

4. Tired of hearing, *annojáto d'inténdere*; fop, *sciócò vana-réllo*; Miss, *Signorína*; called, *chiamáva*; lackey, *staffiére*; tell, *líte*; harness, *attaccáre*.

5. Once, *úna vólta*; that he saw, *che víde*; consulted, *consultò*.

CONVERSAZIONE.

Chi è quèsta dónna?
Dov' è il dì lei ritrátto (picture)?
Chi avéte vedúto?
A chi scrívete (write) vói?
Di chi è quèsto cavállo?
Cóme viággia il Cónte?
María dórme ancóra?
*Perchè tiéne élla gli ócchi chi-
 úsi?*
*Si dice che il Signór E., è mór-
 to, ha fáttö un testaménto?*
Avéte vedúto le mie sorélle?
Che voléte da me?
*Signór Maéstro, desidereréi (I
 should like) di avére da léi
 quálche lezióne di bállo,*

Úna cértà mìa amíca.
Io lo pòsi nèlla sua cámera.
Ho vedúto la sorellína vóstra.
Alla mìa cara fíglia.
Del mío staffiére.
Cólla própria carrózza.
Non dórme, no.
*Tien (she keeps) gli ócchi chiúsi
 (closed) per cèlia (sport).*
*Sì, ha fáttö di gran lásciti állo
 spédale; résta però al fíglia
 un bel património.*
*No Signóre, ho vedúto sola-
 ménte (only) vóstro fratéllo.*
*Non vóglia (wish) niénte (no-
 thing) da vói.*
Sóno prónto a servírla.

CHAPTER XVI.

DEMONSTRATIVE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

Sérvo di quèsti, Signóri,
È capitáto quèst' óggi,
Dite quánto vi páre,
Che maniere son quèste?
Non è tutt' óro quel che lúce,
Compráte quèsto mío cavállo,
Quèsto pánno è tróppo cáro,
Il mío débile parére è quèsto,
Che vuól dir quèsto?
Quèsto si sa da tútti,

Your servant, gentlemen.
He has arrived to-day.
Say all that you please.
What manners are these?
All is not gold that glitters.
Buy my horse.
This cloth is too dear.
That is my weak advice.
What does this mean?
Everybody knows that.

<i>È un seccatóre costúi,</i>	This man is importunate.
<i>Mandáte vía colóro,</i>	Send those people away.
<i>Scuotétevi da cotésta tristézza,</i>	Shake off this sadness.
<i>Quésto è quánto mi disse,</i>	This is all he said to me.
<i>Chi è costúi ?</i>	Who is he ?
<i>L' uómo ascólta volentiéri quel</i> <i>che gli piáce,</i>	A man willingly listens to what pleases him.
<i>Quésto è quéllo che più di tútto</i> <i>m' affligge,</i>	This is what afflicts me the most.
<i>Mi renderéte ragióne di cotésti</i> <i>ingánni,</i>	You shall account for having thus deceived me.
<i>Quánti vivono in quésto móndo</i> <i>álle spése di quésto e di quel-</i> <i>lo!</i>	How many people in this world live at the expense of this one and that!
<i>Non mi parláte più di colúi,</i>	Speak no more to me of this man.
<i>Costúi v' ingannerà di céрто,</i>	This man will certainly cheat you.
<i>Staséra vi aspetterò a cása,</i>	This evening I shall expect you.
<i>Maladétta sia quéstá mía curi-</i> <i>osità!</i>	Cursed be my curiosity!
<i>Quéstá cása non è più vóstra,</i>	This house no longer belongs to you.

DEMONSTRATIVE ADJECTIVE PRONOUNS.

I. *Quésto* and *quéstá*, with their plurals *quésti* and *quésté*, signify *this* and *these*, or *this here* and *these here*, and indicate an object near to the person who speaks.

Cotésto, *cotésta*, with their plurals *cotésti*, *cotéste*, this, these, are used to point out an object near the person to whom we speak.

Quéllo, *quéllo*, with their plurals *quéllo*, *quélle*, that, those, that there, those there, indicate an object distant from the person who speaks ;* as, —

* In English, we use the personal pronoun before the relative "who," "whom," or "that;" and, in Italian, we use the demonstrative instead; as, *Quella che mi piace tanto*, she whom I so much admired; *colui che accatava pelle strade*, he that begged in the streets. *Quésto*, *cotésto*, *quéllo*, are frequently represented by *ciò*; as, *Ciò è véro*, that is true.

Take this book, and give me that,	<i>Pigliáte quéstó libro, e dátemi quéllo,</i>
I see that thief who has stolen from me,	<i>Védo quél ládro che m' ha rubáto.</i>
This dress becomes you very well,	<i>Cotéstó vestito vi sta benóne.</i>
I prefer this room to that,	<i>Preferísco quéstá cámera a quélla.</i>

II. *Quéstó* refers to the object last named in a phrase, and *quéllo* to that first mentioned; as, —

Riches and poverty are alike injurious: the former creates too many wants; the latter hardly permits the knowledge of them,	<i>La ricchézza e la povertà son del pári nocévoli: quélla fa nascere tróppi bisógni; quéstá non permétte di conoscérne quási alcuno.</i>
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III. "In the mean while," "during this time," is expressed by *in quéstó méntre*, *in quéstó mézzo*, or, abridged, *in quéstó*, *in quéstá*; and in the same sense, but referring to a more distant epoch, the Italians say, *in quél mézzo*, *in quél méntre*, or *in quéllo*.

IV. "That which" is translated by *ciò che* or *quél che*; as, —

He will do what (that which) I tell him,	<i>Égli farà quél che gli dirò io or ciò che gli dirò io.</i>
All that (that which) pleases the eyes pleases the heart,	<i>Tutto ciò che piáce, or quánto piáce ágli ócchi, piáce al cuore.</i>

V. The demonstrative adjective may be added to the possessive pronoun in Italian; as, *Lasciáte stáre quéstá mía pénna, e scrivéte con cotéstá vóstra*. This, literally translated, signifies, "Leave this pen which is near me, and which belongs to me, and write with that which is near you, and which belongs to you."

VI. Instead of saying *quéstá mattína*, *quéstá séra*, *quéstá nótte*, this morning, this evening, this night, the Italians say, for abbreviation, *stamattína* or *stamáne*, *sta-séra*, *stanótte*.

VI. *Tále*, such, often replaces the demonstrative pronoun *quésto* or *quéllo*. Thus we can say, *tále considerazióne*, instead of *quésta considerazióne*, provided that the idea has been specified in the anterior phrase.

VIII. Speaking of persons in an absolute sense, the Italians say, —

<i>Costúi</i> , this man here ;	<i>Colúi</i> , that man there.
<i>Costéi</i> , this woman here ;	<i>Coléi</i> , that woman there.
<i>Costóro</i> , these men or women here ;	<i>Colóro</i> , those women there.

Sometimes these pronouns are transposed, and the preposition omitted.

<i>Per lo colúi consíglío</i> ,	By the advice of that man.
<i>Per la costúi dappocággine</i> ,	By the stupidity of this man.

Instead of *Pel consíglío di colúi*, *per la dappocággine di costúi*.

IX. *Quésti*, *quégli*, *quéi*, *cotésti*, are also used in speaking of a man; as, *Quésti fu dótto*; *quégli*, *ignoránte*, this man was learned; that, ignorant. These words are used only in the singular, and may likewise be applied to animals and inanimate things personified; as in this quotation from Boccaccio: *Dáll' úna párté mi tráe l' amóre, e dall' áltra, mi tráe giustíssimo sdégno*; *quégli vuóle ch' io ti perdóni, e quésti vuóle, che cóntro a mía natúra in te incrudelísca*, On one side, love influences me; and, on the other, a just anger: that wishes that I would pardon thee; and this, that I, contrary to my nature, should be cruel to thee.

READING LESSON.

La política di un príncipe è l'árte di conserváre quello che ha, o di usurpáre quello che non ha.

Diógene un giòrno víde un giovinétto che arrosíva: “ánimo, youth blushed: figliuólo mío,” díss' égli, “cotésto è il colóre délla virtù.”

Non v'è pópolo cólto che créda di cédere ágli áltri in gènere
cultivated to cede

di lingua, benchè tútti convéngano nêlle qualità che ne fórmano
 although agree-

la perfezióne, il che è un ségno che ognúno ha quél che gli
 básta, ne sênte quél che gli mánca.
 is sufficient feels is wanting.

Un contadíno tagliáva un álbero álla ríva d'un fiúme; per
 was cutting margin river
 mála sórte la scúre gli cádde nell' ácqua, ne potè ritrovárla.
 ill luck axe fell could he

Mercúrio gli appárve: “È quéstá la túa scúre, galantuómo?”
 appeared

mostrándogliene úna d' óro. “No, cotéstá scúre non è la mía.” —
 showing him

“È fórse quéstá,” porgéndogliene úna d' argénto. “No, cotéstá
 presenting
 non è áncora quélla che mi appartíene.” — “È quéstá dúnque?”
 belongs.

mostrándogliene úna di férro, che éra veraménte quélla che avéa
 iron

perdúta. “Écco veraménte quélla scúre la cúí pérđita mi afflí-
 ge.” — “Préndi quéstá e ancóra le dúe príme che ti ho mostráte;
 take

ricévile in prémio délla túa sincerità. La proibà è la miglióre
 receive them honesty

política.”
 policy.

EXERCISE FOR TRANSLATION.

1. Merit depends on neither titles nor manners: these depend on ourselves; those, on chance.

2. An English banker was accused of having plotted a conspiracy to carry off George III., and conduct him to Philadelphia. “I know very well,” said he to the judges, “what a king can make of a banker; but I do not know what a banker can make of a king.”

3. A considerable sum of money had been stolen from a lord. He, suspecting that it was one of his domestics, called them all one morning, and said to them, “My friends, the Angel Gabriel appeared to me last night, and told me that the thief should have a parrot's feather on the end of his nose.” At these words,

the guilty man immediately put his hand to his nose. "It is you, villain, who have stolen from me!" said the master: "the Angel Gabriel came to tell me of it." In this manner he recovered his money.

4. Lent is never long to him who is obliged to pay at Easter.

VOCABULARY.

1. Depends on, *dipénde da*.

2. Was accused, *venne accusáto*; plotted, *tramáto*; to carry off, *rapíre*; *Giórgio*; a *Filadélfia*; I know, so; can, *può*; I do not know, *non so*.

3. Considerable, *ragguardévole*; suspecting, *sospettándo*; domestic, *servitóre*; called, *chiamò*; end, *púnta*; guilty, *réo*; put his hand on his nose, *si tócca il náso*; villain, *mariuólo*; recovered, *riébbe*.

4. Is obliged (has) to pay, *ha da pagáre*; Easter, *pásqua*.

CONVERSAZIONE.

Che víde Diógene un giòrno?

Un giovinétto che arrosíva.

Cósa díss' égli?

"Anímo, figliuólo mío."

Dóve tagliáva un contadíno un álbero?

Alla ríva d' ún fiúme.

Avéa égli dúe scúri?

No, non ne avéa che úna.

Che gli accádde?

Per mála sórte gli cádde la scúre nell' áqua.

La ritrovò?

Non potéva ritrovárla.

Chì gli appárve?

Mercúrio.

Che dísse égli?

"È quéstá la túa?" mostrándogli úna scúre d' óro.

Che rispóse il contadíno?

"No, cotéstá scúre non è la mía."

"Fórse è quéstá d' argénto?"

"No, cotéstá non è ancóra quélla che mi appartiéne."

"È dúnque quéstá di férro?"

"Veraménte, quéstá è la mía."

Che dísse Mercúrio allóra?

"La probità è la miglióre política."

Qual' è la política di un príncipe?

È l' árte di conserváre quéllo che ha, o di usurpáre quéllo che non ha.

CHAPTER XVII.

INDEFINITE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

ÓGNI rósa ha la súa spína,	<i>Every rose has its thorns.</i>
Andáte con TÚTTA frétta,	<i>Go with all haste.</i>
La fortúna govérna ÓGNI cósá,	<i>Fortune governs every thing.</i>
Véngo da párté di TÚTTI lóro,	<i>I come from them all.</i>
QUALÚNQUE fatica mérita prémio,	<i>Every exertion deserves reward.</i>
La pósta párté ÓGNI dì per l'Itália,	<i>The mail leaves every day for Italy.</i>
Mi vi tratténni ALCÚNE settimáne,	<i>I stopped there some weeks.</i>
Spendéte il témpo in QUÁLCHÉ útile occupazíone,	<i>Spend your time in some useful occupation.</i>
La mórté è il fíne di TÚTTE le sciagúre,	<i>Death is the end of all our misfortunes.</i>
QUALÚNQUE síano le mie ragioni,	<i>Whatsoever be my reasons.</i>
Starò in cása per TÚTTO quést'óggi,	<i>I shall be at home all day.</i>
TÚTTO il mále non vien per nuócere,	<i>All is for the best.</i>
È pazzía il volér sapére TÚTTO,	<i>It is a folly to wish to know (all) every thing.</i>
Lo sapréte in TÚTT'ÁLTRA guísa,	<i>You will know it in a very different way.</i>

I. Of indefinite pronouns, the following are used only in the singular, and cannot be put before nouns in the plural number : —

Quálchê, m. and f.	some, any.
Ógni,* m. and f.	all, every.
Chiúunque, m. and f.	whoever, whosoever.

* With *ógni* are formed the words *ognidì*, every day ; *ognóra*, always ; *ognúno*, every one. *Ógni*, before numeral adjectives, as in the phrases, *ógni due mési*, every two months ; *ógni sei págine*, every six pages ; *ógni diéci soldáti*, every ten soldiers ; and in the word *ognissanti*, the day of All-saints, — is used with nouns in the plural.

<i>Chisivógli</i> a, m. and f.	whoever, whosoever.
<i>Chi che</i> , m. and f.	” ”
<i>Chicchessí</i> a, m. and f.	” ”
<i>Che che</i> , m. and f.	whatever, whatsoever.
<i>Checchessí</i> a, m. and f.	” ”
<i>Qualúnque</i> , m. and f.	whosoever, whatsoever.
<i>Qualsivógli</i> a, m. and f.	” ”
<i>Qualsisí</i> a, m. and f.	” ”
<i>Núlla</i> , m. and f.	nothing.
<i>Niénte</i> , m. and f.	”
<i>Úno</i> , m. <i>úna</i> , f.	one.
<i>Un'áltro</i> , m. <i>un'áltra</i> , f. . . .	another.
<i>Qualcúno</i> , m. <i>qualcúna</i> , f. . . .	some, some one, somebody.
<i>Qualchedúno</i> , m. <i>qualchedúna</i> , f. . .	” ” ” ”
<i>Ognúno</i> , m. <i>ognúna</i> , f.	every one, everybody.
<i>Ciascúno</i> , m. <i>ciascúna</i> , f.	” ” ”
<i>Ciaschedúno</i> , m. <i>ciaschedúna</i> , f. . .	” ” ”
<i>Verúno</i> , m. <i>verúna</i> , f.	no one, nobody.
<i>Nessúno</i> , m. <i>nessúna</i> , f.	” ” ”
or <i>Nissúno</i> , m. <i>nissúna</i> , f.	” ” ”
<i>Neúno</i> , m. <i>neúna</i> , f.	” ” ”
or <i>Niúno</i> , m. <i>niúna</i> , f.	” ” ”
<i>Núll</i> o, m. <i>núlla</i> , f.	” ” ”

II. The following are used in both numbers : —

SINGULAR.

<i>Tále</i> , m. and f.	such.
<i>Cotále</i> , m. and f.	such, such a one.
<i>Alcúno</i> , m. <i>alcúna</i> , f.	some, some one, somebody.
<i>Talúno</i> , m. <i>talúna</i> , f.	” ” ” ”
<i>Cérto</i> , m. <i>cérta</i> , f.	certain.
<i>Stéss</i> o, m. <i>stéssa</i> , f.	same.
<i>Medésimo</i> , m. <i>medésima</i> , f.	”
<i>Áltro</i> , m. <i>áltra</i> , f.	other.
<i>Tutto</i> , m. <i>tútta</i> , f.	all.
<i>Alquánt</i> o, m. <i>alquánta</i> , f.	a little, somewhat.
<i>Tánt</i> o, m. <i>tánta</i> , f.	so much.
<i>Cotánt</i> o, m. <i>cotánta</i> , f.	” ”
<i>Altrettánt</i> o, m. <i>altrettánta</i> , f.	as much, as much more.
<i>Póco</i> , m. <i>póca</i> , f.	a little, a few.
<i>Mólto</i> , m. <i>mólta</i> , f.	much,
<i>Troppo</i> , m. <i>tróppa</i> , f.	too much.

		PLURAL.
<i>Táli</i> , m. and f.		such.
<i>Cotáli</i> , m. and f.		such, such ones.
<i>Alcúni</i> , m. <i>alcúne</i> , f.		some, some ones.
<i>Talúni</i> , m. <i>talúne</i> , f.		” ” ”
<i>Cérti</i> , m. <i>cérte</i> , f.		certain.
<i>Stéssi</i> , m. <i>stésse</i> , f.		same.
<i>Medésimi</i> , m. <i>medésime</i> , f.		”
<i>Áltri</i> , m. <i>áltre</i> , f.		others.
<i>Tútti</i> , m. <i>tútte</i> , f.		all, every one, everybody.
<i>Alquánti</i> , m. <i>alquánte</i> , f.		a few, not many.
<i>Tánti</i> , m. <i>tánte</i> , f.		as many.
<i>Cotánti</i> , m. <i>cotánte</i> , f.		” ”
<i>Altrettánti</i> , m. <i>altrettánte</i> , f.		as many, as many more.
<i>Póchi</i> , m. <i>póche</i> , f.		few.
<i>Mólti</i> , m. <i>mólte</i> , f.		many.
<i>Tróppi</i> , m. <i>tróppe</i> , f.		too many.

III. *Chiúnque*, *chisivógliá*, *chi che*, *chicchessía*, *qualcúno*, *qualchedúno*, *ognúno*, *talúno*, are applied to persons only: the others may be applied both to persons and things.

IV. “Every,” and the word “all” meaning “every,” are translated by *ógni* or *qualúnque*, which are always in the singular, and serve for the masculine and feminine; as,—

Every king, every queen,	<i>Ógni re, ógni regína.</i>
Every merit, every pain,	<i>Ógni mérito, ógni péna.</i>

Or *qualúnque re*, *qualúnque regína*, *qualúnque mérito*, *qualúnque péna*, etc. We can also say, *ciascúno re*, *ciascúna regína*, etc.; *ciascúno* agreeing in gender with its noun.

V. “All,” and “the whole,” expressing a collective sense, are rendered by *tútto*, and agree with the noun; as,—

All the people, the whole city,	<i>Tútto il pópolo, tútta la città.</i>
All hearts, all nations,	<i>Tútti i cúori, tútte le nazioni.</i>

The inversion, *il popólo tútto*, *la città tútta*, etc., is much used, and is very pretty.

VI. The Italianisms *tutto quánto*, *tutta quánta*, with their plurals, express collectively all the parts of a whole ; as, —

<i>La cása è brucciáta tutta quánta,</i>	The entire house is burned.
<i>Oggi vi aspétto a pránzo tútti quánti,</i>	To-day I expect you all (as many as you are) to dinner.
<i>Trémo tutto quánto,</i>	I tremble all over (from head to foot).

VII. "All," when it means "every thing," may be translated by *tutto*, or by *ógni cósá*, according to euphony ; as, —

Idleness renders all (everything) difficult,	<i>La pigrizia fa parér difficile ógni cósá, or fu parér tutto difficile.</i>
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VIII. "All," used as an adverb, and signifying "entirely," is often rendered thus : *La faccènda è bèlla e finíta, la cósá è bèlla e fátta, le návi sòno bèlle e apparecchiáte*, the affair is entirely finished, the thing is all done, the vessels are all ready.

IX. "No," "no one," is translated by *nessúno*, *niúno*, *verúno*, or by *alcúno* employed only as the object (*alcúno* as the subject signifies "some one"). Any of these Italian words, when put after the verb, requires *non* before it ; as, —

No country is more beautiful than Tuscany,	<i>Verún paése è più bello délla Toscana.</i>
I never saw that anywhere,	<i>Non ho vedúto quésto in alcúna páрте.</i>

X. "Some" is translated by *quálche* or *alcúno* (plural *alcúni* or *alquánti*), and not by *quálchi* ; as, —

He has been gone some time,	<i>È partíto già da qualche témpo.</i>
We have some books,	<i>Abbiámo alcúni líbri.</i>
I have some of them,	<i>Ne ho alquánti.</i>

XI. "Such" is rendered by *tále* or *cotále* ; as, —

I have seen such a person,	<i>Ho vedúto quel tále.</i>
He has such a face as does not please me,	<i>Ègli ha úna tál céra che non mi piáce.</i>

READING LESSON.

Ógni século, ógni época, ógni età, ógni paése, divién célebre
becomes
 per quálche nuóva scopérta; e il témpo presénte aggiúnge
discovery adds
 sémpre quálche cósà al témpo passáto.

Se la pazzía fósse un dolóre, si sentirébbero laménti in tútte
were should hear
 le cásè.

Ógni língua, per se stéssa, è intraducíbile, per mótivo del súo
untranslatable
 caráttere particoláre, che è il frútto del clíma, del govérno, del
 génio, dégli stúdj e délle occupazióni dei pópoli..

Pope asserísce francaménte che dópo la língua gréca, verúna
declares
 língua ha un' armonía cosí imitatíva cóme la língua inglése:
 comúnque síà, nessúno è obbligáto a crédergli.
however that may be

L' educazióne vária quási in ógni paése; ógni uómo assennáto
 procúra di adattársi álle usánze esisténti nel síto in cúi si
endeavors adapt existing
 tróva.
finds himself.

Sénza úna buóna educazióne, il dótto non è álti che un pe-
 dántè, il filósofo un cínico, il soldáto un brúto, e ógni uómo
 qualsisía sarà spiacevolíssimo.

Non v' è pazzía la quále, per quánto stravagánte éssere póssa,
it may be
 non síà córsa per la ménte a quálche filósofo.
may be passed

EXERCISE FOR TRANSLATION.

1. No farmer is pleased to have grain cheap, no soldier is pleased with peace in his country, nor an architect with the solidity of houses, nor a doctor with the health of his friends.

2. After the defeat of Perseus, king of Macedon, Paulus Emilius poured such a quantity of silver into the public treasury, that the people were not obliged to pay any tribute during the space of a hundred and five years. Useful and glorious victories!

3. Newton was born on the same day that Galileo died; as if Nature had not wished to have any interval between these two philosophers.

4. A philosopher, who had the misfortune to live under a tyrant, was in the habit of feeling his neck every morning on awaking, to see if his body was still attached to it.

VOCABULARY.

1. Is pleased, *si compiáce di*; nor, *nè*.

2. *Pérseo*; *Macedónia*; *Paólo Emílio*; poured, *versò*; such, *tánta*; during, *per*.

3. As if, *quási*; had not wished to have, *non avésse voluto lasciáre*.

4. To live, *vívère*; under, *sótto*; was in the habit, *soléva*; of feeling, *di tastársi*; on awaking, *destándosi*; was still attached, *vi stáva ancóra attaccáto*.

CONVERSAZIONE.

- | | |
|---|--|
| <i>È ógni língua traducíbile:</i> | <i>No, per se stéssa è intraducíbile.</i> |
| <i>Che dísse Pope délla língua inglese?</i> | <i>Verúna língua ha un' armonía così imitatíva.</i> |
| <i>Cóme i divérsi paési divéntano célebri?</i> | <i>Divéntano célebri per quálche nuóva scopérta.</i> |
| <i>Aggiúnge il témpo presénte al témpo passáto?</i> | <i>Il témpo presénte vi aggiunge sémpré quálche cósá.</i> |
| <i>Che è il dótto sénza úna buóna educazióne?</i> | <i>Égli non è áltro che un pedánte.</i> |
| <i>Cósa è il filósofo sénza educazióne?</i> | <i>È un cínico.</i> |
| <i>Perchè?</i> | <i>Perchè ha un caráttere particoláre.</i> |
| <i>In che giòrno nácque Newton?</i> | <i>Nélló stéssó giòrno in cúí morì il Galiléo.</i> |
| <i>Di che è frútto il caráttere d' úna língua?</i> | <i>È il frútto del clima, del govérno, dégli stúdj e délle occupazióni déi pópoli.</i> |

CHAPTER XVIII.

INDEFINITE ADJECTIVE PRONOUNS

(Continued.)

MNEMONIC EXERCISE.

<i>Non bisógna rubáre l' ALTRÚI,</i>	We must not rob the property of <i>others</i> .
<i>NIÉnte facéndo, s' impúra a fár mále,</i>	Doing <i>nothing</i> , one learns to do evil.
<i>Dópo il fátto, OGNÚNO è buón consigliére,</i>	After the deed, <i>every one</i> is a good adviser.
<i>Schiávo ALTRÚI si fa chi díce il súo segréto,</i>	He who reveals his secret becomes the slave of <i>others</i> .
<i>Ha da ésser prívo di ógni dif-fétto chi vuól censuráre gli ALTRÚI,</i>	He who wishes to criticise the defects of <i>others</i> should himself be free from them.
<i>È padróne délla víta ALTRÚI chi sprézza la súa,</i>	He is master of the lives of <i>others</i> who despises his own.
<i>Gli farò parláre da QUALCHE-DÚNO,</i>	I will have him spoken to by <i>some one</i> .
<i>OGNÚNO è l' amíco déll' uómo che regála,</i>	<i>Every one</i> is the friend of the man who makes presents.
<i>V' è in CIASCÚN di nói quálche séme di pazzía,</i>	In <i>every one</i> of us there is some germ of folly.
<i>NIÚNO è proféta nélla sua pátria,</i>	<i>No one</i> is a prophet in his own country.
<i>Un malvágio felice non fa in-vidia a NESSÚNO,</i>	<i>Nobody</i> envies a happy wicked person.
<i>Il péggio che póssa fàrsi è il nón fár NÚLLA,</i>	The worst thing that one can do, is to do <i>nothing</i> .
<i>Il páne d' ÁLTRI sémpre sa di sále,ⁱ</i>	The bread of <i>others</i> is always bitter.
<i>Non mi sénto NIÉnte affátto béne,</i>	I do not feel well at <i>all</i> .
<i>Non conviéne beffársi di NESSÚNO,</i>	We should make fun of <i>no one</i> .
<i>Non fáte ingiúrie a CHICCHES-SÍA,</i>	Injure <i>no one</i> whosoever.

I. *Altrúi*, with the article, signifies "the property of others;" as, —

È un ladronéccio l'usurpáre l'altrúi, It is a theft to usurp the goods of others.

II. "One" and "another" are translated by *gli úni*, *gli álttri*; as, Fortune humbles one, and exalts another, *la fortúna abbássa gli úni, e innálza gli álttri*.

III. The above sentence may be differently constructed; as, Some ascend, others descend: thus go the wheels of fortune, *Chi sále, chi scénde*, or *álttri sále, álttri scénde*, or *quál sále, qual scénde*, or *quésti sále, quégli scénde*: *così va la ruóta délla fortúna*.

IV. For the correct use of all these forms, the choice of which depends on taste guided by the ear, we must remember, first, that *chi*, and sometimes *quále*, may be repeated many times; second, that the word *álttri** and *quégli*, without an article, are pronouns in the singular, indicating a person.

V. "Nothing" is rendered by *niénte* or *núlla*. The negation *non* is used when one of these words comes after the verb; as, —

It is better to labor without an object than to do nothing, *È mégljo lavoráre sénza scópo che il non fár núlla*.
He who observes nothing, learns nothing, *Chi núlla ossérva, núlla impára*; or, *chi non ossérva núlla, non impára núlla*.

VI. *Niénte* or *núlla* without *non*; expressed or understood, means "something," "any thing:" in which case it is generally placed after the verb, if governed by it; as, *S'io pòsso far núlla per vói,* If I can do any thing for you, *comandátemi,* command me.

* *Álttri* is a word very much used in elegant style, and must not be confounded with *gli álttri*, which means "the others."

This word, as well as *chi*, belongs to persons: *quále* refers to persons and things; as in this verse of Petrarca: "*Quál si posára in térra, e quál su l'ónde*," some (flowers) were on the earth, others upon the waves. These words all require the verb in the singular.

VII. The word "nothing," employed negatively, may sometimes be translated by *che*; the verb being preceded by *non*, and sometimes by *cósa*.

The idle have nothing to do,	<i>I pigrì non hánno che fáre.</i>
He who is innocent has nothing to fear,	<i>Chi è innocénte non ha che temére.</i>

VIII. *Núlla* and *niénte* are sometimes used with an article; as, Sempronio rose from nothing, *Semprónio è sórto dal núlla*. The following phrases are thus translated:—

He is a man of nothing,	<i>È un uómo di niénte.</i>
A man good for nothing,	<i>Un uómo da niénte.</i>
He has quarrelled with us for a trifle,	<i>S'è corrucciáto con nói per un nulla, or per úna bagattélla.</i>
This man is nothing to me,	<i>Non ho alcuna affinità, or relazione con lui.</i>

IX. *Si* is generally considered as an indefinite pronoun, and is used both for the masculine and feminine gender, singular and plural: it is equivalent to the English words "one," "we," "people," "they;" as,—

<i>Cóme si è détto,</i>	As we have said.
<i>Si parláva di guérra,</i>	People talked of war.
<i>Si loderà móltto il súo corággio,</i>	They will praise his courage very much.
<i>Si véde che'siéte un galantuómo,</i>	One sees that you are a gentleman.

But, in these and similar phrases, *si* holds the place of a passive proposition, and may be equally well rendered in English by "it is," "it was," "it will be;" as,—

<i>Si credév: cosí generalménte,</i>	It was generally so believed.
<i>Si díce che la páce è già fermáta,</i>	It is said that the peace is already concluded.

X. *Non*, when used in a sentence expressing an indefinite meaning, is always placed at the commencement; as, *Non si può fár núlla*, one can do nothing.

I grándi sómo cóme quéi mulíni erétti sülle montágne, i quáli
erected
 non dánno farína se non quándo si dà lóro del vénto.
give gives

Alcúni si divertívano in cása di úna signóra a trováre dèlle
 differénze ingegnóse da un oggétto ad un áltro. “Qual diffe-
 rénza,” dísse la Signóra, “si potrébbe fáre fra me ed un oriuólo.”—
could make

“Signóra,” égli le rispóse, “un oriuólo índica le óre, e apprésso
near
 di vói, si diménticano.”
forgets.

EXERCISE FOR TRANSLATION.

1. There is not a man who can say, I have need of no one.
2. There is nothing more dangerous than to have for enemies those whom we have laden with benefits.
3. Every man may presume with reason, that no one can ever attain to a perfect knowledge of all the secrets and all the riches of nature.
4. The same deed, the same word, awakens remembrances agreeable to some, and sad to others. Whosoever looked at Caligula's forehead, excited in him sudden anger, because this action reminded him of his baldness, which he wished to conceal from everybody; but he who looked at the forehead of Scipio Africanus, gave him great pleasure, because he had a warlike wound there,—a witness of his valor and his glory.
5. Some one, in speaking of a tyrant who enjoyed the reputation of liberality, said, “Judge how much liberality dominates in this man; who gives not only his own spoils, but even those of others.”
6. Envy is certainly the basest and the most cruel of all the passions, since there is hardly any person who may not have in himself something to excite the passion of the envious.
7. Never do to others that which you would not wish others should do to you.
8. One day a lady wrote to her husband this letter, which may serve for a perfect model of laconism: “Having nothing to do, I write to you: having nothing to say to you, I finish.”

VOCABULARY.

1. There is not, *non v' è* ; can, *póssa* ; need, *bisógno*.
2. Laden with benefits, *beneficáto*.
3. May, *può* ; presume, *presúmere* ; attain, *perveníre*.
4. Same deed, *stéssó, fátto* ; awakens, *svéglia* ; looked at, *guardáva* ; excited in him sudden anger, *suscitáva in lui súbito sdégno* ; reminded him of, *gli rammentáva* ; to conceal, *nascondere* ; *Scipióne l' Africáno* ; great pleasure, *magnánimo piacere* ; warlike, *marziále*.
5. Judge, *pensáte* ; dominates, *réгна* ; not only, *non solaménte* ; gives, *dóna* ; his own spoils, *la róba sua* ; even, *ancóra*.
6. There is hardly, *v' è quási* ; to excite, *da suscitáre* ; envious, *invidióso*.
7. Never do, *non fáte* ; wish, *vorréste*.
8. Wrote, *scrísse* ; may serve, *può servíre* ; I write, *scrívo*.

CONVERSAZIONE.

- | | |
|--|--|
| <i>Con chi siéte venúto ?</i> | <i>Con nessúno.</i> |
| <i>Avéte áltre amíche ?</i> | <i>Non ne ho áltre.</i> |
| <i>Chi ha détto ciò ?</i> | <i>Ognúno lo díce.</i> |
| <i>Sóno le vóstre dúe sorélle rícche ?</i> | <i>L' úna è rícca, l' áltra e póvera.</i> |
| <i>Cóme sóno i commandánti ?</i> | <i>Gelósi gli úni dégli últri.</i> |
| <i>Voléte (will you) avér quálche cosa ?</i> | <i>No, vi ringrázio (thank you), non vóglío niénte.</i> |
| <i>Qualcúno picchia, andáte a vedére chi è ?</i> | <i>È la Signora K.</i> |
| <i>Non crédesi che avrémo (shall have) la páce ?</i> | <i>Non è probábile.</i> |
| <i>Avéte ritrováto le léttere perdúte ?</i> | <i>Ne ho ritrováte alcúne, ma la maggiór pártè sóno perdúte.</i> |
| <i>Sóno fratélli quéstí dúe uómini ?</i> | <i>Non so (I do not know) ; si rassomígliano (resemble) l' úno all' áltro.</i> |
| <i>Che si díce (say) dí nuóvo ?</i> | <i>Non ho létto (read) néssun giornále óggi, ma si díce che ci sóno cattíve núove.</i> |
| <i>Dóve l' avéte intéso ?</i> | <i>In cása d' un amíco e per vía d' úna léttera priváta.</i> |

CHAPTER XIX.

THE PREPOSITIONS *DI, A, DA*.

A thorough acquaintance with these prepositions is absolutely necessary, and therefore requires the attention of the pupil: first, because the English and Italians differ somewhat in the use of them; and, second, because they are the signs which establish the connection between our ideas, and the slightest error in their interpretation would entirely change the sense of a phrase.*

MNEMONIC EXERCISE.

<i>Io són DEL vóstro parére,</i>	I am of your opinion.
<i>Vói mi pagáte DI cattíva monéta,ⁱ</i>	You pay me with ingratitude.
<i>Il móndo va DA sè stéssu,</i>	The world goes by itself.
<i>Si è cacciáto A rídere,ⁱ</i>	He burst out laughing.
<i>Le Álpi sepáranu l'Itália DÁL- LA Fráncia,</i>	The Alps separate Italy from France.
<i>La pólvère da cannóne fu inven- táta DA un fráte,</i>	Gunpowder was invented by a friar.
<i>Vói non avéte ragióne DA far valére,</i>	You have no good reason to give.
<i>Andáte A vedére che cósu c'è,</i>	Go, see what it is.
<i>Vói mi trattáte per DA piú che sóno,</i>	You do me more honor than I deserve.
<i>Io ho détto DA schérzo e vói fáte davvéro,</i>	I said it in joke, and you took it in earnest.
<i>Dátemi la mía véste DA cámera e il berrettíno DA nótte,</i>	Give me my night-gown and night-cap.
<i>DÁLL' ópera si conósce il maés- tro,</i>	We know the master by the work.
<i>Siéte vói maritáta o DA mari- táre?</i>	Are you married, or to be married?
<i>È venúto nessúno A domandáre di me?</i>	Has no one come to ask for me?

* Observe that some of the prepositions govern one, two, or three cases.

PREPOSITIONS IN COMMON USE.

<i>Di</i> ,*	of.	<i>Accánto</i> ,	aside, about, near, by.
<i>A</i> ,†	to, in, at.	<i>Alláto</i> ,	" " " "
<i>Da</i> ,‡	from, by, on, at.	<i>Attórno</i> ,	about, around.
<i>In</i> ,§	in, on, upon.	<i>Dattórno</i> ,	" "
<i>Con</i> ,	with.	<i>Addósso</i> ,	on, upon, about.
<i>Per</i> ,	through, by, on ac- count of, in order to, for.	<i>Préssso</i> ,	near, almost.
<i>Su</i> ,	on, upon.	<i>Appréssso</i> ,	" "
<i>Sópra</i> ,	" "	<i>Vicíno</i> ,	" "
<i>Sotto</i> ,	under.	<i>Lúngi</i> ,	far, from.
<i>Fra</i> ,	amongst, within.	<i>Lontáno</i> ,	" "
<i>Tra</i> ,	" "	<i>Áppo</i>,||	at, with, in compari- son with.
<i>Ínfra</i> ,	in, in about.	<i>Vérso</i> ,¶	towards.
<i>Íntra</i> ,	" " "	<i>Óltra</i> ,	beyond, besides.
<i>Príma</i> ,	before.	<i>Óltre</i> ,	" "
<i>Dópo</i> ,	after.	<i>Lúngo</i> ,	along.
<i>Ánzi</i> ,	before, in presence of.	<i>Fíno</i> ,	till, until, as far as.
<i>Innánzi</i> ,	" " " "	<i>Síno</i> ,	" " " " "
<i>Dinánzi</i> ,	" " " "	<i>Infíno</i> ,	" " " " "
<i>Avánti</i> ,	" " " "	<i>Insíno</i> ,	" " " " "
<i>Davánti</i> ,	" " " "	<i>Cóntra</i> ,**	against.
<i>Diétro</i> ,	behind.	<i>Cóntro</i> ,	"
<i>Didiétro</i> ,	"	<i>A-frónte</i> ,††	opposite.
<i>Éntro</i> ,	in, within.	<i>Rimpétto</i> ,	"
<i>Déntro</i> ,	" "	<i>Dirimpétto</i> ,	"
<i>Fuóra</i> ,	out of, without, besides.	<i>Sénza</i> ,‡	without.
<i>Fuóri</i> ,	" " " "	<i>Sálvo</i> ,	except, excepted.
<i>Infuóri</i> ,	except, excepted.	<i>Eccétto</i> ,	" "
		<i>Tránne</i> ,	" "

The pupil is requested to commit to memory the phrases given under the various prepositions.

* From the Celtic *de*, a sign of qualification.

† From the Celtic *a*, near, joining with.

‡ From the Celtic *da*, at.

§ From the Celtic *en*, in.

|| From the Latin *apud*, Celtic *ap*, joint, attached.

¶ From the Latin *versus*, Celtic *gívero*, to turn.

** From the Celtic *con*, a sign of opposition; and *trach*, side.

†† From the Latin *frons*, Celtic *fron*, before.

‡‡ And *sánza* and *san* (used by old writers). From the Latin *sine*, Celtic *sy*, want
privation. — *Bachi*.

DI.*

I. *Domandáre di úno*, *domandáre la presénza di úno*, to ask the presence of some one; *fár d' ócchio*, *fáre un cénno d' ócchio*, to make a sign of the eye; *far di cappéllo*, *fáre un salúto di cappéllo*, to salute with the hat; *dáre di pénnna*, *dáre un cólpo di pénnna*, to efface with the pen; *dáre del briccóne*, *dáre il título di briccóne*, to treat as a villain; *puníre di mórte*, *puníre cólla péna di mórte*, to punish with penalty of death; *accusáre di fúrto*, *accusáre per delítto di fúrto*, to accuse of theft.

II. Many adverbial phrases are formed with the preposition *di*; such as *di ráro*, rarely; *di soppiátto*, *di nascósto*, in secret; *di cértó*, certainly; *di frésco*, *di nuóvo*, newly; etc.

A.

III. The preposition *a*, in Italian, is a sign of the dative: it is used to mark the object towards which the action or the intention of the subject is directed. It expresses the idea of tendency of action, of attribution, or of proximity to a place or person; as, —

<i>Égli vénne A trovármí,</i>	He came to me.
<i>Mandáre A vedére, A cercáre,</i>	To send to see, to find.
<i>Avvicinársi AD úno,</i>	To approach some one.
<i>Appoggiársi AD úno,</i>	To lean upon some one.
<i>Appoggiársi AL múro,</i>	To lean against the wall.
<i>Vicino AL fuóco, AL létto,</i>	Near the fire, the bed.
<i>AL témpo di Noè,</i>	At the time of Noah.
<i>Voltársi AD úno,</i>	To turn to a person.
<i>Andáre ÁLLA VÓLTA di Miláno,</i>	To go towards Milan.
<i>Pórre ménte AD ógni cósá,</i>	To pay attention to every thing.
<i>Passáre ALL' áltra páрте délla stráda,</i>	To go on the other side of the street.

It will be seen that all the verbs of motion, which express a direction towards some object, are followed by the preposition *a*.

* The preposition *di* may express a relation of possession, of extraction, or of qualification, as in English.

IV. There are many other expressions in Italian in which the preposition *a* is likewise employed ; such as --

<i>Tagliáre A fétte,</i>	To cut in slices.
<i>Andáre A dúe a dúe,</i>	To go two by two.
<i>Morívano A migliáia,</i>	They died by thousands.
<i>Imparáre A ménte,</i>	To learn by heart.
<i>Stáre ALL' értá,*</i>	To be upon one's guard.
<i>Andáre, parláre AL búio,</i>	To walk, to speak in the dark.
<i>Tenéte le máni A vói,</i>	Keep your hands off.
<i>Stáre A cápo chíno, A bócca</i> <i>apértá,</i>	To be with the head down, and mouth open.

V. The Italians say, adverbially, *álle sfuggíta*, by stealth ; *all' impazzáta*, foolishly ; *all' impensáta*, suddenly ; *álle rinfúsa*, pell-mell ; *álle peggío*, at the worst ; *álle méglío*, at the best ; *álle gróssa*, nearly.

DA.

VI. *Da* is the sign of the ablative : it is used to express the point from which persons or things depart ; as, —

<i>Allontanársi DA Parígi,</i>	To go from Paris.
<i>Liberársi DA un impégnó,</i>	To get out of a difficulty.
<i>I piacéri náscono DAI bisógni,</i>	Pleasures spring from wants.
<i>Separársi DÁLLA famíglia,</i>	To separate from one's family.
<i>Astenérsi DAL rídere, DAL par-</i> <i>láre,</i>	To abstain from laughing, from talking.
<i>Riparársi DAL vénto, DÁLLA</i> <i>pióggia,</i>	To shelter one's self from the wind and from the rain.
<i>DALL' áнно OR sin DÁLL' áнно</i> <i>scórso,</i>	Since last year.
<i>La carità comíncia DA sè me-</i> <i>désimo,</i>	Charity begins at home.
<i>La móglie dipénde DAL maríto,</i>	The wife depends on her hus- band.
<i>Staccáre úna cósá DA un áltra,</i>	To detach one thing from another.
<i>Veníre DAL teátro, DA cása,</i>	To come from the theatre, from the house.

* *All' értá.* This *all' értá* has given rise to the English word "alert."

<i>Èssere incalzato</i> DAL <i>nemico</i> ,	To be pursued by the enemy.
<i>Giudicare</i> DALLE <i>apparenze</i> ,	To judge by appearances.
<i>Andate</i> DA <i>quella parte</i> ,	Go on that side.
<i>Che volete</i> DA <i>me</i> ?	What do you wish of me?
<i>Fare una cosa</i> DA <i>sè</i> , or DA <i>per sè</i> ,	To do a thing alone, or by one's self.
<i>Guardarsi</i> DA <i>uno</i> ,	To be on one's guard against one.
<i>Distinguere il véro</i> DAL <i>falso</i> ,	To distinguish the true from the false.
<i>Cadér</i> DA <i>cavállo</i> , DALL' <i>álbero</i> ,	To fall from a horse, from a tree.
<i>Difendersi</i> DAGLI <i>ipócriti</i> , DAI <i>ladri</i> , DAL <i>nemico</i> ,	To defend one's self against hypocrites, thieves, and enemies.

VII. The verbs *uscire*, *venire*, *muovere*, *levarsi*, to go out, to come, to move, to rise, etc., sometimes take *di* for the sake of euphony, particularly when the article is not used; as, *Éseo di chiésa*, *si levò di tavola*, I go out of church, he rose from the table. With the verb *cadere*, the Italians say, *Cadér di máno*,* *di bocca*, to fall from the hand, from the mouth; but with the article, and, above all, in the plural, they say, *Úscir dálla chiésa*, *cadér dalle máni*, to go out of the church, to let fall from the hands.

VIII. "Out of" is translated by *fuór di*, because it sounds better than *fuór da*; as, *Fuóri di perícolo*, out of danger.

IX. *Da* is likewise used before words marking the use, employment, or distinction of a thing; as, —

<i>Cárta</i> DA <i>scrivere</i> ,	writing-paper.
<i>Cárta</i> DA <i>lettere</i> ,	letter-paper.
<i>Ácqua</i> DA <i>bere</i> ,	water to drink.
<i>Cása</i> DA <i>véndere</i> ,	house to sell.
<i>Bótte</i> DA <i>ólio</i> ,	oil-cask.
<i>Cámara</i> DA <i>létto</i> ,	bed-chamber.
<i>Ragázza</i> DA <i>maritáre</i> ,	a marriageable girl.

* *Máno* admits of various significations in idiomatic phrases. (See list of idioms.)

X. *Da* is employed to express the idea of aptitude, etc. ; as, —

<i>Ármi DA difendérsi,</i>	Arms proper for defence.
<i>Non sòno còse DA dírsi,</i>	They are not things to be said.
<i>L' erráre è DA uómo,</i>	It is human to err.
<i>Uómo DA mólto, DA póco, DA</i> <i>niénte, DA sténto,</i>	A man fit for many things, for few things, for nothing, for fatigue.
<i>Son còse DA rídere,</i>	They are things to cause laugh- ter.
<i>Non è còsa DA un pári vóstro,</i>	It is not proper for such a man as you.
<i>È una ragázza DA maríto,</i>	A young lady of marriageable age.

XI. *Da* may be used in various other ways ; as, —

<i>Avéte DA fáre?</i>	Have you something to do?
<i>Dátemi DA lavoráre,</i>	Give me something to do.
<i>Veníte quà DA me,</i>	Come here near me.
<i>Díte DA búrla?</i>	Do you say it in jest?
<i>Díte DA véro, or DAVvéro?</i>	Do you speak seriously?
<i>Uómo DA béne, or DABbéne,</i>	An honest man.
<i>Andáte DAL fornáio,</i>	Go to the baker's.
<i>Andrò DA mia mádre,</i>	I shall go to my mother's.
<i>Víve DA Signóre,</i>	He lives like a lord.
<i>Ha trattáto DA birbánte,</i>	He has behaved like a rogue.
<i>Égli fa DA dottóre, da médi-</i> <i>co,</i>	He plays the doctor, the phy- sician.
<i>Vi giúro DA galantuómo,</i>	I swear to you upon the faith of a gentleman.

READING LESSON.

Napoleóne andáto a Miláno a fársi incoronáre re d' Itália,
gone
visitò l' Università di Pávia. Égli si féce presentáre i professóri.
made
e domandò di Scárpa. Gli fu détto che era státo depósto
was said was (had) been deposed
dállo súa cáttedra per non avér volúto prestáre giuraménto
to have wished to take

al nuóvo govérno. Eh! che impórta, riprése Buonapárte, il
replied
 giuraménto e le opinióni polítiche! Scárpa onóra l' Università
 ed il mío státo.

Il nóme sólo di Róma è una stória di maravíglie che scálda il
warms
 pétto ad ógni mortále. Térra dégli éroi, cápo del móndo;
 innánzi a léi sparírono nazióni, pópoli e città famóse, ed élla
before disappeared
 stétte e stà onóre e glória d' Itália, aspettándo che suóni l' óra
stood stands awaiting may sound
 d' úna nuóva grandézza.

Un giòrno Brásidas trovò tra alcúni fíchi sécchi un sórcio, che
found
 lo mórse si fattaménte che lo lasciò andár vía. Voi vedéte,
bit let see
 dísse a chi gli stáva intórno, che non v'è animalétto, il quále,
stood
 per píccolo che sía, non póssa scampár la víta óve ábbia il
may be can save may have
 cuóre di diféndersi da chi l' assále.

EXERCISE FOR TRANSLATION.

1. If you wish to have a faithful servant, serve yourself.
2. "Deliver me from my friends," said a philosopher; "because I can defend myself against my enemies."
3. We should abstain from such truths as have the appearance of falsehood.
4. Amerigo Vespucci, of Florence, made many discoveries in the New World in the year one thousand four hundred ninety-seven. Hence it was called America, from this navigator.
5. Princes ought to punish as princes, and not as executioners.
6. The knowledge of foreign languages serves to correct and perfect our own.
7. The changes of states, far from injuring, often aid in the rapid progress of civilization and the arts.
8. "From the evils which the barbarians brought into Italy," said Varchi, "two good things have come forth,—our Italian language, and the city of Venice."

VOCABULARY.

1. If you wish, *se voléte* ; serve yourself, *servítevi da voi*.
2. Deliver me, *liberátemi* ; I can (shall) defend, *difenderò*.
3. We should abstain, *conviéne astenérsi* ; appearance, *fáccia*.
4. Made, *féce* ; hence it was called, *che venne quindi chiamáto*.
5. Ought, *débbono*.
6. Our own, *la própria*.
7. Injuring (to injure), *nuócere* ; aid, *gióvano*.
8. Brought, *portáti* ; have come forth, *nácquero*.

CONVERSAZIONE.

<i>Dóve andáte ?</i>	<i>Vádo al teátro.</i>
<i>Con chi andáte ?</i>	<i>Con mio maríto (husband).</i>
<i>Che avéte da fáre,</i>	<i>Non ho niénte da fáre.</i>
<i>Dóve va il Dóttore ?</i>	<i>Égli va in campágná.</i>
<i>Che avéte ?</i>	<i>Ho del caffè e úna focáccia.</i>
<i>A chi sarà dedicáto quéstó mon- uménto ?</i>	<i>Sarà dedicáto a Mozart.</i>
<i>Dóve trováste voi (did you find) i líbri ?</i>	<i>Io li trovái súlla távola.</i>
<i>Cóme andávano (went) i fanci- úlli ?</i>	<i>A dúe a dúe.</i>
<i>Sóno le távole e le sédie nélla cámara ?</i>	<i>Si, sóno nélla cámara.</i>
<i>Veníte da me óggi ?</i>	<i>Non pósso ; non ésko (go out) di cása.</i>
<i>Che cása avéte ?</i>	<i>Úna buóná cása a tre piáni (floors).</i>
<i>Dátemi di grázia dúe uóva.</i>	<i>Non ne abbíamo, ma abbíamo páne e butírro.</i>
<i>Ha egli del pépe ?</i>	<i>Si, Signóre, ha del pépe, e del sále.</i>
<i>Che voléte fáre ?</i>	<i>Ho intenzióne di andáre al bál- lo, ma andrò prima da mí- mádre.</i>

CHAPTER XX.

THE PREPOSITIONS *CON, IN, PER.*

MNEMONIC EXERCISE.

<i>Io lo vídì CO' miéi próprj ócchi,</i>	I saw him <i>with</i> my own eyes.
<i>Assistétemi CÓI vóstri consígli,</i>	Assist me <i>with</i> your counsels.
<i>La Sénna mètte fòce IN máre,</i>	The Seine flows <i>into</i> the sea.
<i>Léggo PER divertírmì,</i>	I read (<i>for</i>) to amuse myself.
<i>Io appúnto ho mandáto PER vói,</i>	I have just sent <i>for</i> you.
<i>Ègli ha dáto in lúce un' ópera,</i>	He has published a work.
<i>È famóso PER le sùe imprése,</i>	He is famous <i>by</i> his exploits.
<i>Tútti parlávano IN úna vólta,</i>	They all spoke <i>at</i> once.
<i>Diéde un' occhiáta IN gíro,</i>	He cast a glance <i>around</i> him.
<i>Io véngo a bélla pósta per vói,</i>	I come expressly <i>for</i> you.
<i>Lo faréte con vóstro cómodo,</i>	You will do it at your leisure.
<i>È virtù il dir mólto IN póchi détti,</i>	It is a talent to say much <i>in</i> few words.
<i>È cósà che non gli può capír in tésta,</i>	It is something which he cannot understand.
<i>Le sélle non son fátte PER gli ásini,</i>	Saddles are not made <i>for</i> asses.
<i>Díce quéllo che glí viéne IN bócca,</i>	He says what comes <i>into</i> his head.
<i>Quélla dónna si adíra CON tútti,</i>	This woman gets angry <i>with</i> everybody.
<i>PER carità, non mi precipitáte!</i>	For pity's sake, do not ruin me!
<i>È un uómo chiáro PER nobilità,</i>	He is a man illustrious <i>by</i> his nobility.
<i>Vádo ad aspettárvi IN giardíno,</i>	I shall wait for you <i>in</i> the garden.
<i>Vói cercáte d' ingarbugliármì CON paróle che non inténdo,</i>	You try to confuse me <i>with</i> words which I do not understand.
<i>Ognún per sè e Dío per tútti,</i>	Every one for himself, and God for us all.

CON (*with*).

I. *Con* is used as in English in such sentences as the following : —

<i>Strìgnere amicìzia CON alcúno,</i>	To make friends <i>with</i> some one.
<i>Egli párla CÒGLI ócchi chiúsi,</i>	He speaks <i>with</i> his eyes shut.
<i>Dórme CÒLLA bócca apérta,</i>	He sleeps <i>with</i> his mouth open.
<i>Parlársi CÒGLI ócchi,</i>	To speak <i>with</i> the eyes.
<i>Percuótere COL piède,</i>	To stamp <i>with</i> the feet.
<i>Far cénno CON LA máno, COL</i> <i>cápo,</i>	To make a sign <i>with</i> the hand, <i>with</i> the head.
<i>Díre CON vóce bássa, CON vóce</i> <i>sonóra,</i>	To speak <i>in</i> a low voice, <i>in</i> a sonorous voice.
<i>Lavoráre COL pennéllo, CÒLLO</i> <i>scalpéllo,</i>	To work <i>with</i> pincers, <i>with</i> a chisel.
<i>Fáre una cósá CON piacére, CON</i> <i>facilità, CON difficoltà, CON</i> <i>destrézza,</i>	To do a thing <i>with</i> pleasure, <i>with</i> facility, <i>with</i> difficulty, <i>with</i> dexterity.
<i>Parláre COL cúore in máno,</i>	To speak <i>in</i> an open-hearted manner.
<i>È uscíto COL servitóre,</i>	He has gone out <i>with</i> his ser- vant.

II. In some phrases, the Italians use *con* where the English use *by*; as, *Illustrársi COL sùo mérito*, to make himself illustrious *by* his merit.

IN (*in*).

III. *In* follows a verb when it expresses the existence of an object in or upon another; as will be seen by the following : —

<i>Il pránzo è IN távola,</i>	The dinner is <i>upon</i> the table.
<i>Ponéte víno IN távola,</i>	Put the wine <i>upon</i> the table.
<i>Andáre IN villeggiatúra,</i>	To go <i>into</i> the country.
<i>Èssere IN máre,</i>	To be <i>upon</i> the sea.
<i>Cadére IN térra,</i>	To fall <i>to</i> the earth.
<i>Non ho denári INDósso,*</i>	I have no money about me.
<i>Io non éntro NÉI fátti vóstri,</i>	I do not meddle <i>in</i> your affairs.
<i>Alzársi IN púnta di piède,</i>	To stand <i>on</i> tiptoe.

* *Indósso* is from *in* and *dósso*, back.

IN <i>mía</i> , IN <i>súa véce</i> ,	<i>In my, in his place.</i>
Éssere IN <i>potére di</i> , éssere NÉL- LA <i>cuna</i> ,	To be at the power of, to be <i>in</i> the cradle.
Stáre IN <i>piédi</i> IN <i>mézzo álla</i> <i>piázza</i> ,	To stand up <i>in</i> the middle of the place.
Tútti gli <i>sgúardi érano físsi</i> IN <i>lui</i> ,	Every look was fixed <i>upon</i> him.
Stáre IN <i>città</i> , IN <i>vílla</i> , IN <i>cása</i> ,	To live <i>in</i> the city, <i>in</i> the town, <i>in</i> the house.
Io l'ho <i>gettáto</i> IN <i>máre</i> ,	I have thrown him <i>into</i> the sea.
Moríre IN <i>età di cénto ánni</i> ,	To die <i>at</i> the age of one hun- dred.

IV. In elegant style, *in* is sometimes used instead of *cóntro* (against); as, *Vendicársi* IN *úno*, to avenge one's self *against* another; *incrudelíre* NE' *súoi schiávi*, to be cruel *to* (against) his slaves.

V. It is difficult to know when to use the article with *in*, and when to suppress it; and there can be no positive rules given on this point. We must, however, observe that *in* is generally used without an article for any thing which is, or seems to be, on the surface; as, *Il vascéllo che éra* IN *máre si è róttó* NÉGLI *scógli*, the vessel which was *upon* the sea is broken *on* the rocks; *i pésci vívono* NEL *máre*, fish live *in* the sea.

PER (*for, by, through, etc.*).

VI. The preposition *per* indicates two distinct connections:—

1. It denotes the idea of passage; as,—

Scrívère PER <i>la pósta</i> ,	To write <i>by</i> post.
Éssere crudéle PER <i>natúra</i> ,	To be cruel <i>by</i> nature.
Operáre PER <i>interésse</i> ,	To work <i>for</i> interest.
Préndere PEL <i>braccio</i> ,	To take <i>by</i> the arm.
Pagáre cinque <i>fránchi</i> PER <i>giór- no</i> ,	To pay five francs <i>a</i> day.
PER <i>pádre égli è nóbile</i> ,	<i>Through</i> his father, he is of no- ble birth.

PER <i>un século</i> , PER <i>un áno</i> ,	<i>During</i> (for) a year, a century.
<i>Una vóce córre</i> PER <i>la città</i> ,	A rumor runs <i>through</i> the city.
<i>Viaggiáre</i> PER <i>la Fráncia</i> ,	To travel <i>through</i> France.
<i>Passáre</i> PER <i>la Fráncia</i> , PER <i>la</i>	To pass <i>through</i> France, <i>through</i>
<i>cámara</i> , PER <i>la pórtá</i> ,	the chamber, <i>through</i> the door.

2. *Per* serves also to mark the aim or object of a person ; as, —

<i>Egli è mórtó</i> PER <i>la pátria</i> ,	He died <i>for</i> his country.
<i>Io lavóro</i> PER <i>i miéi scolári</i> ,	I work <i>for</i> my pupils.
<i>Fúrono lasciáti</i> PER <i>mórti</i> ,	They were left <i>for</i> dead.

VII. We can also say, *nélla città, nélla stráda, in Fráncia*; but the idea of motion is better expressed by the word *per*, rendering the phrase more forcible.

VIII. We also say, —

PER <i>verità</i> , <i>io non lo crédo</i> ,	In truth, I do not believe it.
<i>Égli è venúto</i> PER <i>párte di úno</i> ,	He came from some one.
<i>Éssere</i> PER, <i>or stáre</i> PER,	To be about to.
PER <i>me vi assicúro che</i> ,	As for me, I assure you that.
<i>Io ho quel che díte più che</i> PER	I perfectly believe all that you
<i>véro</i> ,	say.
<i>Andáte</i> PE' <i>fátti vóstri</i> ;	Let me alone ; <i>or</i> , mind your
	business.
PER <i>quánto si affatíchi, tútto gli</i>	He may tire himself as much
<i>va a vóto</i> ,	as he will, nothing succeeds
	with him.

READING LESSON.

Un giovinótto avéva i capélli néri e la bárba biánca. Tútti domandávano la cáusa di un tal fenómeno. Un motteggiatóre rispóse : “ Perchè forse quel Signóre ha lavoráto più cólla ma-
labored
scélla che col cervélló.

Giúlio secóndo, in età di 70 ánni, con un élmo in cápo montò, all' assálto délla mirándola. Si díce che un giòrno quésto pápa guerriéro buttásse nel Tévere le chiávi di San Piétro, per non
threw
aver più ad usáre, dicéva égli, che la spáda di San Páolo.

Un buón vécchio párroco di villa, che éra débole di vista, e
 avéa le dita póco elástiche, stáva leggéndo in pùlpito un capo
 délla génesi. A quése paróle: “Il Signóre diéde ad Adámo
 úna móglie,” voltò dúe págine in úna vólta, e sénza abbadárvi
 lesse tuttavía con vóce fórte e chiára: “Ed élla éra incatramáta
 per di déntro e per di fuóri.” Quel buón piováno si éra
 disgraziataménte imbattúto nella descrizióne dell’ árca di Noè.

Bisógna che l' uómo ábbia tánto sénno da sapérsi accomodáre alle costumánze dèlle nazióni nelle quáli si tróva. Per mancánza is. want di un chiódo si pérde il férro ad un cavállo; per mancánza di lost shoe (iron) un férro si pérde il cavállo, e per mancánza di un cavállo, ánche il cavaliére è perdúto, perchè il nemíco lo sopraggiúnge, l' succeeded ammázza, e tútto quéstó per non avér pósto ménte ad un chiódo killed put d' un férro del súo cavállo.

EXERCISE FOR TRANSLATION.

1. It is a great misfortune not to have wit enough to speak well, nor judgment enough to keep silent.
2. In this world, we ought to be born either a king or a fool: a king, to be able to avenge injuries, and punish the vices of men; a fool, so as not to perceive injuries, or be troubled by any thing.
3. A caricature represented George III. with a very large sleeve, from which Napoleon wished to come out; but, as soon as he put out his nose, George gave him a push to force him back into the sleeve.
4. We shall be measured by the same measure as we measure others.

5. We should be careful not to lose time and words in refuting things evidently false. Zeno denied motion, and Diogenes began to walk without saying a word: Zeno persisted in his paradox, and Diogenes continued to walk.

VOCABULARY.

1. To speak, *parláre*; to keep silent, *stáre zítto*.
2. We ought to be born, *converrébbe nascére*; to be able, *potére*; to avenge, *vendicáre*; to punish, *castigáre*; to perceive (to know), *conóscere*; or to be troubled, *nè dársi pensiéro*.
3. Represented, *figuráva*; *Giórgio*; wished to come out, *voléva uscíre*; put out, *sporgéva*; gave, *dáva*; to force him back, *per fárlu tornár déntro*.
4. Measured, *misuráti*; we measure, *misuriámo*.
5. We should be, etc., *bisógna guardársi dal pérdere*; in refuting, *nel confutáre*; denied, *negáva*; began to walk, *si mise a passeggiáre*; persisted, *persistétte*; continued, *continuò*.

CONVERSAZIONE.

<i>Che fa il vóstro sérvó?</i>	<i>Égli fa un cénno col cápo.</i>
<i>Che vúol (wishes) díre?</i>	<i>Che il pránzo è in távola.</i>
<i>Dov' è la vóstra amíca?</i>	<i>È uscita col servitóre.</i>
<i>Che è cadúto in térra?</i>	<i>Lo scalpéllo con cui lavóro.</i>
<i>Perchè è il Signór M. famóso?</i>	<i>Per le sue ópere letterárie.</i>
<i>Che cósa ha égli fáttö?</i>	<i>Ha dáto in luce mólte ópere.</i>
<i>L' avéte létte?</i>	<i>Sì, le ho létte con piacére.</i>
<i>Cóme ha égli parláto?</i>	<i>Ha parláto col cuóre.</i>
<i>Dóve státe óra?</i>	<i>Sto in città.</i>
<i>Prestátemi un dóllaro.</i>	<i>Non ne ho in dóssó.</i>
<i>Che si díce del fù Capítáno?</i>	<i>Che égli è mórtó per la pátria.</i>
<i>Perchè lavóra il Signór B.?</i>	<i>Lavóra pei suói scolári.</i>
<i>Voléte andáre in véce mía?</i>	<i>Sì, andrò in véce vóstra.</i>
<i>Che chiedéte (demand) vói?</i>	<i>Chiédo danáro in préstito.</i>
<i>È crudéle quést' animále?</i>	<i>Per nátura non è crudéle.</i>
<i>Ha égli compráto úna carrózza?</i>	<i>No, è tróppo aváro per far qués- ta spésa.</i>

CHAPTER XXI.

THE PREPOSITIONS.

(Continued.)

MNEMONIC EXERCISE.

<i>Ciò sia detto FRA di noi,</i>	That may be said among us.
<i>Ègli verrà FRA dièci giórni,</i>	He will arrive in ten days.
<i>Che c'è quì DENTRO?</i>	What is that within?
<i>Facciámocegli INCÓTRO</i>	Let us go to meet him.
<i>Io le sedéva ACCÁNTO,</i>	I was seated beside her.
<i>Ègli stétte alquánto SÓPRA di se,ⁱ</i>	He stopped some time to reflect.
<i>Noè nacque PRÍMA del dilúvio,</i>	Noah was born before the flood,
<i>e morì DÓPO il dilúvio,</i>	and died after it.
<i>Vènni quèsta máne A càsa vós- tra,</i>	This morning I went to your house.
<i>Non v'è còsa nuóva SÓTTO il sóle,</i>	There is nothing new under the sun.
<i>Èlla ha trováto un maríto SE- CÓNDO il súo génio,</i>	She has found a husband ac- cording to her taste.
<i>Néll' invérno si sta béne ACCÁN- TO al fuóco.</i>	In winter, one is well near the fireside.
<i>Bisógna vívere SECÓNDO le léggi dèlla natúra,</i>	We ought to live according to the laws of Nature.
<i>Non vo mái a létto PRÍMA dèll' álba,</i>	I never go to bed before day- break.
<i>Il sónno IN SUL mattíno è saluté- vole,</i>	Sleep in the morning is healthy.
<i>Ánimo, Signorína; vién tárdi: levátevi SU,</i>	Come, miss; it is late: get up.
<i>Che avéte fáto INFÍNO ad óra?</i>	What have you done up to the present moment?
<i>Ciascúno è padróne IN càsa súa,</i>	Every one is master in his own house.
<i>Quándo avrò CÁSA MÍA, inviterò tútti i miéi amíci,</i>	When I have a house of my own, I will invite all my friends

UPON.

I. "Upon" is often translated by *in*; as, —

I will wait for you on the piazza,	<i>Vi aspetterò IN piázza.</i>
Ungrateful people write benefits upon the sand,	<i>Gl' ingrátì scrìvono i benefízi NELL' aréna.</i>
To have no money upon (or about) you,	<i>Non avére danári IN dósso.</i>

BETWEEN, AMONG.

II. These prepositions are rendered by *fra* or *tra*, and occasionally by *infra* or *intra*; as, —

Among the people,	<i>FRA (OR TRA) il pópolo.</i>
Among men,	<i>FRA (OR TRA) gl' uómini.</i>
Between these two cities you find three villages,	<i>FRA quése due città s' incóntrano tre paesétti.</i>

III. *Fra* (or *tra*) sometimes expresses "in" or "within;" as, —

I said within myself,	<i>Io dicéva FRA me.</i>
God has created the world in six days,	<i>Dío ha creáto il móndo IN séi giórni.</i>
He will arrive within two months,	<i>Égli arriverà FRA due mesi.</i>
To live in pleasure, in pain,	<i>Vivére FRA i piacéri, FRA le péne.</i>

UNTIL.

IV. "Until" is translated by *fino* or *sino*; also *insino* or *infino*.

TO or AT.

V. "To" or "at" is rendered by *da* when it signifies going to some one; as, —

I go to my banker's,	<i>Io vo DAL mío banchiére.</i>
You go to your uncle's,	<i>Vói andáte DA vóstro zío.</i>
He will send to the baker,	<i>Manderà DAL fornáio.</i>
Yesterday I went to your house to beg you to call upon me to-day,	<i>Iéri vénni DA vói per pregárvì di passáre óggi DA me.</i>

A casa di, a casa mia, a casa vostra, etc., are also used when we refer more particularly to the house; as, *Vói andáte a casa di vóstro zío; iéri vénni a casa vostra per pregárvi di passáre óggi a casa mia.*

VI. The following examples illustrate the use of various prepositions:—

At the fireside,	ACCÁNTO <i>al fúoco.</i>
After dinner,	DÓPO <i>pránzo.</i>
After me,	DÓPO <i>di me.</i>
About the table,	INTÓRNO <i>àlla távola.</i>
Against me, him,	CÓNTRO <i>di me, di lui.</i>
Against the enemy,	CÓNTRO <i>al nemico.</i>
About 3,000 francs,	CÍRCA <i>a tre mila fránchi.</i>
About three feet high,	Álto CÍRCA, or álto INTÓRNO <i>a tre piédi.</i>
Along the river,	LÚNGO <i>il fúume.</i>
According to your opinion,	SECÓNDO, or GIÚSTA <i>il vóstro parére.</i>
Before all, before me,	PRÍMA <i>di tútto, PRÍMA di me.</i>
Before speaking,	PRÍMA <i>di, or AVÁNTI di párlare.</i>
Before daylight,	INNÁNZI <i>l' álba, or PRÍMA dell' álba.</i>
Beyond the sea,	AL DI LÀ <i>dal máre.</i>
Behind the door,	DIÉTRO <i>la pórtà, or àlla pórtà.</i>
Before the chimney,	DAVÁNTI <i>il, or al cammíno.</i>
Beyond the Rhine,	DI LÀ <i>dal Réno.</i>
Beside that,	ÓLTRE <i>a ciò.</i>
Far from the truth,	LÚNGI, or LONTÁNO <i>dal véro.</i>
In the middle of the street,	IN MÉZZO <i>àlla, or délla stráda.</i>
In face of, or opposite to,	DIRIMPÉTTO A, or IN FÁCCIA A.
Near the bed,	ACCÁNTO, or VICÍNO <i>al létto.</i>
Near the sea,	VICÍNO, or PRÉSSO <i>al or del máre.</i>
Outside,	PER DI FUÓRI, or AL DI FUÓRI.
Out of the house,	FUÓRI or FUÓRA <i>di casa.</i>
Towards me, thee,	VÉRSO or INVÉRSO <i>a me, a te, or di me.</i>
Towards spring,	VÉRSO <i>primavéra.</i>
Without money,	SÉNZA <i>danáro.</i>
Within him,	DÉNTRO, or PER DI DÉNTRO, <i>di lui.</i>

VII. When the above prepositions are followed by a personal pronoun, the pronoun is often placed before the verb, and the preposition terminates the phrase; as, *Non mi comparíte più dinánzi,* appear no more before me.

READING LESSON.

Tasso's last Letter

Che dirà il mío Signór António, quándo udirà la mórte del
will say will hear
súo Tásso? e per mío avvísò nón tarderà móltò la novélla, perchè
will not delay
io mi sénto al fíne délla mía víta, non esséndosi potúto trovár
feel being able
mái rimédio a quéstà mía fastidiósa indisposizióne sopravvenúta
álle mólte áltre mie sólite, quási rápido torrén-te, dal quále sénza
accustomed
potére avér alcún ritégno védo chiaramén-te ésser rapíto. Non è
defence taken away.
tém-po che io párli délla mía ostináta fortúna, per non díre dell
speak
ingratitú-dine del móndo, la quále ha pur volúto avér la vittória
di condúrmi álla sepoltúra mendíco; quánd'í-o pensáva, che quélla
glória, che, mal grádo di chi non vuóle, avrà quéstò sécolo da miéi
scrítti, non fósse per lasciárm-i in alcún módo sénza guiderdóne.
Mi son fá-tto condúrre in quéstò Monastéro di Sant' Onófrio, non
to conduct
sólo perchè l' ária è lodáta da' mé-dici, più che d' alcún' áltra
praised
párte di Róma, ma quási per cominciáre da quéstò luógo emi-
nénte, e cólla conversazióne di quésti divóti Pádri, la mía con-
versazióne in Ciélo. Pregáte Iddíò per me: e siáte sicúro che
siccóme vi ho amáto, ed onoráto sémpre nélla presén-te víta, così
farò per voi nell' áltra più véra, ciò che álla non fínta, ma ve-
will do feigned
ráce carità s' appartiéne; ed álla Divína grázia raccomandádo vói
belongs
e me stéssò. Di Róma in Sant' Onófrio.

EXERCISE FOR TRANSLATION.

1. The tears of an inheritor are smiles concealed under a mask.
 2. Distrust those who love you very much on short acquaintance.

3. Private thieves spend their lives in chains and prisons; public thieves, in the midst of purple and gold.

4. With many people, love of country is none other than to kill and despoil other men.

5. There are some country towns in France where societies meet at six o'clock in the evening, in winter. They seat themselves around the fireplace; and, after the usual compliments, each one goes to sleep. At eight o'clock, one of them sneezes. Then, there is a general movement of surprise. "What is it?" — "Nothing." One of the company takes out his watch, and announces that it is eight o'clock. "Ah! it is not late: we can amuse ourselves a little longer." They sleep again till nine o'clock, when the mistress of the house gives a signal. They rise; they congratulate each other at having been much amused, and each one goes to his own home.

6. "Wit and judgment," says Pope, "are always in opposition to each other, as the husband and wife; although made to live together, and mutually help each other."

7. A preacher displayed all his eloquence in a panegyric upon St. Antonio; and, among the figures of rhetoric with which he embellished his style, there was one wherein he said, "Among what inhabitants of heaven shall I place our saint? Shall it be with angels or archangels? shall it be with cherubims or seraphims? No! Shall I place him among patriarchs, among prophets? No! Neither shall I place him among apostles, nor doctors, nor evangelists." One of his auditors, who was tired of this long declamation, said to him, in rising, "My father, if you do not know where to place your saint, you can put him here; because I am going away."

VOCABULARY.

1. Concealed, *nascosti*.
2. Distrust, *difidatevi*; love very much, *vogliono gran bene*.
3. Private, *privato*; spend (pass), *passano*.
4. Is none other than, *non è altro che*; kill, *ammazzare*; despoil, *spogliare*.
5. There are, *vi sono*; societies meet, *si va in conversazione*; at six o'clock, P.M., *alle sei pomeridiane*; usual, *soliti*; there is

a general movement, *insórge un móto generále*; takes out, *cóva*; it is not late, *non è tárdi*; to amuse, *trattenére*; they sleep again, *ognúno tórna ad adorméntársi*; they rise *tútti si álzano*; they congratulate each other, *si rallégrano*.

6. Although made, *benchè fátti*; to live together, *tenérsi compagnia*; to help, *ajutáre*.

7. Displayed, *sfoggiáva*; to embellish, *ornáre*; to place, *collocáre*; neither, *neppure*; declamation, *filastrócca*; if you do not know, *se non sapéte*; you can put him here, *ponételo pur quì*; because, *chè*; I am going away, *io vádo vía*.

CONVERSAZIONE.

Che cósá avéte?

Díte da véro, o díte da búrla?

Dov' è il mío páne (roll) imbutiráto (buttered)?

Che féceró (do) quéi poveríni cólle lágrime in súgli ócchi?

Fra quáli déi celéstí abitatóri fu collocáto Sant' António?

Ho io lasciáto (left) il mío bastóne quì?

Chi è felice?

Qual è quell' animále, che va (goes) con quáttro piédi, pói con dúe, ed in último con tre?

Una bottíglia di víno.

Da véro; non ischérzo.

Non so, vádo nélla cucína per cercárlo.

Chiésero aiúto col piánto e cólle strída.

Amíco mío, non è importánte di saperlo.

Vói lo lasciáste da mía sorélla.

Vói ed ío, perchè non ci mánca (fails) un amíco sincéro.

È l' uómo, che da bambíno va carponi con le máni e cói piédi, e cósì con quáttro piédi, pói rítto su dúe piédi, ed in vecchiája con tre, perchè va col bastóne.

CHAPTER XXII.

THE VERBS *ÉSSERE* AND *AVÉRE*.

MNEMONIC EXERCISE.

<i>Non c' è témpo da pérdere,</i>	There is no time to lose.
<i>Non c' è cárne senz' óssa,</i>	There is no meat without bones.
<i>Avéte vói in prónto la monéta?</i>	Have you the money ready?
<i>Non bisógna arérsela a mále,</i>	You must not take it ill.
<i>Io v' ho cára quánto sorélla,</i>	I cherish you as a sister.
<i>Perchè avéte cosí frétta?</i>	Why are you in such a hurry?
<i>Compráte délla légna; perchè in</i> <i>cantína non ce n' è più,</i>	Buy more wood; for there is no more in the cellar.
<i>Se non avéte che fáre, veníte</i> <i>méco,</i>	If you have nothing to do, come with me.
<i>Tócca a vói a copríre i miéi</i> <i>difétti,</i>	It is for you to conceal my faults.
<i>Óra toccherà a me a raccon-</i> <i>ciárta,ⁱ</i>	Now it is my turn to adjust the affair.
<i>Non ho piacére di viaggiáre di</i> <i>nótte,ⁱ</i>	I feel no pleasure travelling by night.
<i>Con chi l' avéte? Io non l' ho</i> <i>con nessúno,</i>	With whom are you displeased? I am displeased with no one.
<i>Vi sóno grán ribáldi in quésto</i> <i>móndo,</i>	There are great villains in this world.
<i>Non si può dáre un cuóre più</i> <i>pérfido,</i>	There cannot be a more per- fidious heart.
<i>Abbiamo a discórrere a quáttro</i> <i>ócchi,ⁱ</i>	We must speak of that to- gether tete-a-tete.
<i>Ho incontráto dúe giòrni fa</i> <i>vóstro cugíno,</i>	Two days ago I met your cous- in.
<i>I béni del móndo sóno in máno</i> <i>délla sórte,</i>	The riches of this world are in the hands of fate.
<i>A vói tócca il dir práma il vós-</i> <i>tro parére,ⁱ</i>	It is for you to give your ad- vice first.
<i>Égli non è in grádo di fár quésta</i> <i>spésa,</i>	He is not in a position to in- cur this expense.

ÉSSERE, TO BE.

I. This verb is very much used in Italian, by its forming the passive, which predominates in that language. 1st, It is its own auxiliary in compound tenses; as, *Io sono stato*, I have been: 2d, The past participle *stato* agrees in gender and number with its subject; as, *Élla è stata*, she has been; *nói siamo stati*, we have been.

II. When *essere* is used impersonally, it agrees with the subject which follows it; as, *È un'ora*, it is one o'clock; *sono le undici*, it is eleven o'clock.

III. The verb *venire* is very often used for *essere*.

IV. The Italian expression *essere per*, or *stare per*, signifies "to be upon the point of;" as, *Io sono, or io stò per ammogliarmi*, I am about to marry.

V. In the phrases "there is," "there are," "there was," etc., the Italians use *ci* and *vi* (there), abridged from *quinci* and *quivi*. *Ci* denotes proximity, and *vi* a more distant place; as, —

There is, was, etc.,

V'è, or *c'è*; *v'era*, or *c'era*, etc.

There are many people who wish to learn much without study,

Vi sono molti che vorrebbero imparare molto senza studiare.

VI. *Ci* and *vi* are changed into *ce* and *ve* when it is necessary to use the indefinite pronoun *ne* (of it, of them), etc.; as, —

Non ce n'è più, or *non ve n'è più*, There are no more of them.

Non ce n'è più, etc.,

There is no more of it.

VII. To express "it is ten years since," etc., the Italians say, "*Dieci anni fa*, or *dieci anni sono*"; and for "it is an hour," "a week," "a month," "two centuries," etc., they say *un'ora fa*, *una settimana fa*, *un mese fa*, *due secoli fa*. "There is," "there are," is occasionally rendered by *vi ha*, or *hàvi*.

VIII. *Avére* (to have), besides being the auxiliary of active verbs as in English, is used idiomatically in the following phrases : —

To be judicious,	<i>Avér giudízio ; avér cervéllo.</i>
To be ready,	<i>Avére in prònto ; avére a máno.</i>
To be thirsty,	<i>Avér sète.</i>
To be hungry,	<i>Avér fáme.</i>
To be hot,	<i>Avér càllo.</i>
To be satisfied with,	<i>Avér càro di.</i>
To cherish some one,	<i>Avér càro úno.</i>
To remember,	<i>Avére a mén-te.</i>
To be in a hurry,	<i>Avér frétta.</i>
To be cold,	<i>Avér fréd-do.</i>
To be ill,	<i>Avér málle.</i>
To be ashamed,	<i>Avér vergógna.</i>
To take a thing ill,	<i>Avér per málle.</i>
To be afraid,	<i>Avér paúra.</i>
To be charmed,	<i>Avér gústo ; avér piacére.</i>
To be in possession of,	<i>Avére in máno.</i>
To have knowledge of,	<i>Avére conoscénza.</i>

READING LESSON.

Sedúta un po' in dispárte, cólla frónte bássa e le máni intrecciá-te sùlle ginóccia, stáva piangéndo chéta, la póvera Laudómia. Le sùe guánce in quésti mési s' éran affiláte e fátte pállide, che quel vivér sémpré in agitazióne, quel dovér ad ógni óra temére le giungésse l'avvísio che Lambérto éra rimásto uccíso, esauríva in léi a póco a póco la víta. Ed óra, dópo quéstá róttá, délla quále s' ignoraváno i particolári, ed in cùí si sapéva però quási 3,000 persóne avér perdúta la víta, rimanér col treméndo dúb-bio s' égli fósse vívo o mórtó ! Non avér módo di uscírne, non sapére a chi domandárne ! “ Oh ! pensíamo,” dicéva, “ s' égli non si sarà gettáto nel maggiór pericólo ! s' égli avrà volúto staccársi dal fiánco del Ferrúccio ! Oimè ! Oimè ! ch' io non ábbia próprio a vedérlo mái più ? ”

Le cognáte, le nipóti e gli áltro tútti di quélle tre cáshe che formávano úna sóla famíglija, la venerávano più che sorélla e zía, e la chiamávano l' Améda, nóme antíco, venúto dal latíno Amita (che vúol dír zía), e tuttóra vívo nel contádo délla Briánza.

EXERCISE FOR TRANSLATION.

1. There was in Athens a very opulent miser, who troubled himself very little about being the talk of his fellow-citizens. "People may hiss me," said he; "but I am not angry: for, when I am at home, I rejoice at the sight of my crowns."

2. Wherever there are tears to be dried up, you will be sure to meet a woman.'

3. There are men on whom is imprinted the whole character of their nation.

4. Unhappily, it is but too true, that no nation can flourish without vices. If it were not for ambition or cupidity, there would not be a single man who would wish to take charge of the government of others. Take vanity away from women, and the fine manufactures of silk and lace, which furnish labor (cause to live) to so many thousands of artisans, would cease (would be no more). If there were no thieves, lock-makers would die of hunger. Thus good and evil are always found together.

5. Always live as if you were old, in order that you may never repent having been young.

6. There are men who know neither how to speak nor to be silent.

7. An old woman asked Mahomet what it was necessary to do so as to go to Paradise. "My dear," said he, "Paradise is not for old women." The good woman began to weep; and the prophet said, to console her, "There are no old women there, because they all become young again."

8. Dolabella said to Cicero, "Do you know that I am only thirty years old?" — "I ought to know it," said Cicero; "because you have been telling it to me these ten years."

9. If princes were obliged to combat hand to hand, there would be no more wars.

VOCABULARY.

1. *Aténe*; who troubled himself very little, *che si dáva póca bríga*; hiss, *fa le fischiáte*; I rejoice, *mí rallégro*.

2. Wherever, *dovúnque*; to dry, *asciugáre*.

3. Imprinted, *impréssso*.

4. Unhappily, etc., *è cósa disgraziataménte pur véra*; can flourish, *può ésser flórida*; if it were not, *se non fósse*; would wish, *avésse vóglia di*; to take charge, *incaricársi*; take away, *togliéte vía*; manufacture, *fábrica*; cause to live, *dánno da vivere a*; would die, *morirébbero*.

5. If you were, *se fóste* ; may never repent, *non vi abbiáte a pentíre mái*.

6. To be silent, *stáre zítte*.

7. Old woman, *vécchia* ; asked, *domandáva* ; *Maométo* ; it was necessary, *convenísse* ; to go, *per andáre* ; *paradiso* ; my dear, *cára mía* ; began to weep, *si cacciò a piángere* ; to console, *racconsoláre* ; become young, *ritorneránno giòvani*.

8. *Dolabélla* ; *Ciceróne* ; only, *solaménte* ; I ought to know it, *lo débbo sapére* ; because, *perchè* ; telling, *andáte dicéndo*.

9. Were obliged to, *dovéssero* ; combat, *pugnáre* ; hand to hand, *córpo a córpo*.

CONVERSAZIONE.

Dov' è la Luísa?

Perchè?

Louísa, che hai?

Che cosa ha?

*Bevéte (drink). È dólce abbas-
tánza?*

Che cos' è quéstá nóstra vita!

*Quánti ánni sóno che siéte fuóri
di pátria?*

Figliuóli miéi, avéte appetíto?

Voléte (will you) bére (drink)?

È mórta la Signóra?

È la Giuliétta?

*Avéte studiáto la vóstra lezióne
di música? L' avéte prati-
cáta perbéne?*

Potréi (could I) vedér-la?

È rimásta a casa.

Perchè è un póco infreddáta.

La mámma stà (is) mále.

Ha úna gróssa fébbre.

Sì, è buoníssimo.

Un sógno, sogniámo in páce.

Sóno ormái quíndici ánni?

No, cára mádre.

*Prenderémo (we will take) úna
limonáta.*

Sì, la Signóra María è mórta.

*È desoláta. Il súo vivo dolóre
mi lácera (pierces) l' ánimó.*

*Mi son leváto quéstá mattína
álle sétte, e non mi sóno più
móssa (moved) dul piano-
fórte.*

*Sì; se voléte entráre un mo-
ménto, ma non le dite (say)
núlla.*

CHAPTER XXIII.

THE VERBS AND THEIR SYNTAX.

MNEMONIC EXERCISE.

<i>Cóme ve la passáte, caríno?¹</i>	How goes it with you, dear?
<i>Io sto ascoltádo: non mi muóvo,</i>	I listen: I do not move.
<i>Amico, gettáte vía la fatica,</i>	Friend, you lose your labor.
<i>Veníte púre avánti,</i>	You can likewise enter.
<i>Che cósa díte?</i>	What do you say?
<i>Tiráte vía, gocciólóne!</i>	Go away, great fool!
<i>Io stáva scrivéndo úna léttera,</i>	I was writing a letter.
<i>Comportátevi béne, e saréte ben volúto da tútti,</i>	Behave well, and everybody will love you.
<i>Da alcúni filósofi si créde che la víta sía un sógno,</i>	Some philosophers believe that life is a dream.
<i>Vi sóno talúni che vánno sémpré macchinádo délle novità,</i>	There are people who are always thinking of something new.
<i>Che cósa impedisce all' uómo di esser felice?</i>	What prevents man from being happy?
<i>Pióve, tuóná, e baléna, in un púnto,</i>	It rains, thunders, and lightens, all at once.
<i>Méntre státe pranzádo scriverò állo zío,</i>	While you dine, I will write to my uncle.
<i>Che andáte facéndo cosí per témpo?</i>	What are you doing so early?
<i>Non parlár mái sénza avér pensáto,</i>	Never speak without reflection.
<i>È cósa che si díce da alcúni,</i>	There are some persons who speak of it.
<i>Muóve più l' interésse próprio che l' altrúi,</i>	One's own interest is always more touching than that of others.
<i>Non ho godúto un' óra di béne,</i>	I have never enjoyed a moment's happiness.
<i>Appéna mi víde tirò vía súbito,²</i>	He no sooner saw me than he ran away.

The verbs in the infinitive are easily recognized in Italian by their terminations, namely, in ARE, ERE, IRE; as, *amàre*,* to love; *vedére*, to see; *finíre*, to finish. Many verbs have two terminations for the infinitive: some end in *ere* or *ire*.

In Italian, the infinitive, when preceded by the definite article, has the nature of a noun; as, *È proibito il far mále*, it is forbidden to do evil.

GENERAL RULES.

I. The word *vía* (which signifies "way," "street") is placed after certain verbs of motion; as, —

<i>Levár vía,</i>	to take away.
<i>Portár vía,</i>	to carry away.
<i>Andár vía,</i>	to go away, etc.

II. The passive form of the verb, as we have already stated, is much used in Italian; particularly in didactic, poetic, and historic styles. The active form becomes passive by changing the construction of the phrase: the subject becomes the regimen, and takes the preposition *da*: the verb takes the addition of *si*, which is a sign of the passive; or it is conjugated through all its tenses with the verbs *éssere* or *veníre*; as, Everybody says, *si dice da tútti, è détto da tútti*, or *vién détto da tútti*; the people fear war, *la guérra è temúta dal pópolo*.

III. There are many impersonal verbs † in Italian; among which are the following: —

<i>Albéggia,</i>	the day appears.	} it drizzles: it rains in small drops.
<i>Raggiórna,</i>	" " "	
<i>Annóta,</i>	it is growing dark.	
		<i>Piovíggina,</i>
		<i>Lámica,</i>
		<i>Sprúzzola,</i>

* The verbs of the first conjugation, which ends in ARE—amount to more than four thousand: among them, only about thirty are irregular.

† The impersonal verbs may be divided into proper and improper. The proper are those which have only the third person singular throughout all their moods and tenses; as, *Si fa oscúro*, it grows dark; *tempésta*, it hails. The improper are those which are not impersonal by themselves, but only occasionally used in an impersonal signification; as, *Conviéne*, it is proper; *bisógna*, it must.

<i>Baléna,</i>	it lightens.	<i>Accáde,</i>	it happens.
<i>Lampéggia,</i>	„ „	<i>Avviéne,</i>	„ „
<i>Pióve,</i>	it rains.	<i>Interviéne,</i>	„ „
<i>Névica,</i>	it snows.	<i>Páre,</i>	it appears.
<i>Tuóna,</i>	it thunders.	<i>Sémбра,</i>	it seems.
<i>Grándina,</i>	it hails.	<i>Disdíce,</i>	it does not become.
<i>Géla,</i>	it freezes.	<i>Bisógna,</i>	it is necessary.

IV. Impersonal verbs are used in the plural when the noun which follows them is plural; as, —

<i>Accádono stráne cóse,</i>	Strange things happen.
<i>Sóno le séi,</i>	It is six o'clock.

V. All the impersonal verbs are conjugated in their compound tenses with *essere*; as, *È tonáto, è pióvúto*.

VI. Many of these verbs are conjugated with the personal pronouns; as, *Mi páre*, it seems to me; *mi dispiáce*, I am sorry.

REMARK. — In most languages, many verbs are used with an idiomatic turn very different from their proper signification.

VII. The verbs *veníre* and *volére*, for instance, do not always answer to the English verbs “to come” and “to be willing:” but the former is sometimes used instead of the verb *essere* (to be); and the latter, being preceded by the particles *ci*, *vi*, and unipersonally employed, has the same meaning as the verb *bisognáre* (must or to be necessary); as, —

<i>Mi vién détto cosí,</i>	I am told so.
<i>Ci vuól paziénza,</i>	We must have patience.

VIII. The verb *dovére* is expressed in English by the verb “to owe” when it means *to be a debtor*, and by the verb “to be obliged” when it signifies *duty* or the necessity of doing an action. It is also used instead of the verb *bisognáre*, in the signification of “must;” as *E' gli dovéva trecénto fioríni*, he owed him three hundred florins.

IX. The English verb "to be," used in the sense of "to be one's turn," "business," or "duty," is rendered in Italian by the verb *toccare*, in the signification of "to belong;" as, —

<i>Tocca a me a giuocare,</i>	It is for me to play.
<i>Tocca a lui a leggere,</i>	It is for him to read.

X. The verb "to think," used in English in the sense of "to believe" or "to suppose," is translated into Italian by the verb *credere*; and, when in the sense of "to reflect" or "meditate," by the verb *pensare*.

XI. The verb "to know" is translated by the verb *sapere* when intellectual knowledge is meant, and by the verb *conoscere* when personal knowledge derived from the evidence of one of our senses is intended.

XII. The pronouns *mi*, *ti*, *ci*, *ne*, etc., are often used as expletives* with certain verbs; as, *Io mi son presa la libertà di scrivervi*, I have taken the liberty to write to you.

XIII. The verbs *dovere*, *potere*, *sapere*, *volere*, sometimes form their compound tenses with *essere* when followed by an infinitive; as, *Io non son potuto venire*.

XIV. The verb *suonare*, or *sonare*, is used in the sense of to play on an instrument; as, *Suona il violino*, *suona il corno da caccia*.

XV. The verbs *avvertire* and *badare* (to take care) are followed by a negation; as, *Avvertite or badate di non ingannarvi*, take care not to deceive yourself.

XVI. The verb may be placed before or after the subject, according to the dominant idea of either verb or

* Expletives are particles which give strength and energy. They are *bene*, *si bene*, *pure*, *tutto*, *mi*, *ti*, *poi*, *altrimenti*, *ci*, *già*, *via*, *vi*, *mai*, *egli*, *si*, *bello*, *non*, *ne*; as, —

Il vostro vestito è bell' e fatto,

Your suit of clothes is finished.

Son tutto stanco.

I am quite tired.

Che tempo fa egli?

What is the weather?

Egli è più dotto ch'io non credèva,

He is more learned than I thought.

subject. This inversion sometimes gives great effect, particularly to poetry. We may see it in Tasso : —

GIACE l' álta Cartágo; appéna i ségni
Dell' álte súe ruíne il lído sérba,
MUÓIONO le città; muóiono i régni, etc.

REMARKS.

1. The verbs ending in CARE and GARE, as *predicáre*, *spiegáre*, take *h* in those tenses in which *c* and *g* would precede *e* or *i*, so as to preserve the hard sound of the infinitive. (See conjugation of *cercáre*.)

2. Students should be careful to notice the difference between the imperfect and perfect-definite tenses of Italian verbs. The *imperfect* expresses an action not accomplished during the time of another past action, or the repetition of an action, and may be known by its making sense with the auxiliary *was*. The *perfect-definite* expresses an action entirely past; as, I *was going* to your sister when I *saw* you, *io me ne* (imp.) ANDÁVA *da vostra sorélla, cuándo io vi* (perfect) VIDI; I *went* almost every night to pay a visit to the famous Schiller, *io ANDÁVA quási ógni séra a far visita al célebre Schiller*.

READING LESSON.

Éra intáto compársa la Caterína con quálche cosarélla per céna: e chi non avésse sapúto che la cása éra andáta a sácco, l'avrébbe indovináto vedéndo quéll'imbandigióne, che tútta consistéva in un'insaláta, un pézzo di cácio, e dúe pan néri, che l'úno neppúr éra intéro. La póvera dónna, scúra e macilénta in víso, cógli ócchi gónfi e róssi, apparecchiáva sénza parláre, e mettéva ógni tánto, lúngghi sóspiri; e dópo quélle prime e brévi paróle, nessúno aprì più bócca, e rimasér pensósi, sedéndo su úna pánca che éra tútt' in gíro confíttá nel múro: e quéstó silénzio paréa tánto piú mésto, che nessúna vóce, nessúno strépito s'udíva neppúre, al di fuóri. benchè fóssero nel cuór délla térra, póco lontáni di piázza. Il cánto d'un gállo o l'abbaiár d'un cáne avrébber alméno dáto ségno di cósá víva; ma quel desoláto bórgo avéva aspétto di cimitéro. — D'AZÉLIO.

EXERCISE FOR TRANSLATION.

The Stranger and the Guide (seated on the top of the Coliseum).

1. *S.* — As I just now observed, as we climbed up here, the name of Rome awakens the most agreeable sensations.

2. *G.* — It is because you have read so much, sir: besides, you know Latin, and then you have travelled much.

3. *S.* — Two years of travel have profited me much more than eight years of Latin. I have studied nature: I have freed myself from my prejudices, and from the false national love which makes us so unjust towards our fellow-creatures.

4. *G.* — What think you, then, of Italy?

5. *S.* — Italy has conquered the world by her arms; she has enlightened it by her sciences; civilized us by her fine arts; governed by her genius; and, far from succumbing under the redoubtable blows of barbarians, she has triumphed over them, forcing them to lay down their ensanguined arms at her feet.

6. *G.* — Very true; and you cannot mention another nation which has held its conquests so long as Italy.

VOCABULARY.

1. We climbed, *salivámo*; awakens, *désta*.

2. Read, *létto*; travelled, *viaggiáto*.

3. Profited, *giováto*; studied, *studiáto*; have (am) freed, *sóno spogliáto*; fellow-creatures, *símile*.

4. Think, *pensáte*.

5. Conquered, *conquistáto*; enlightened, *illumináto*; civilized, *ingentilíto*; governed, *governáto*; far from succumbing, *non che soggiacére*; triumphed, *trionfáto*; forcing (constraining them), *costringéndoli*; ensanguined, *insanguináti*.

6. You cannot mention (cite), *vossignoría non può citáre*.

CONVERSAZIONE.

Avéte cámaré da affittáre (to let)? *Sì, Signóre, ne ho várie.*

Vorréi un appartaménto.

Con móbili o sénza móbili?

Lo vorréi (should like) smobigliáto.

Pensáte di trattenérvi (to remain) mólto?

Non più che l'invéрно.

E al partíre?

Al partíre rivenderò (I will sell again) la mobíglia.

Non ne caveréte un térzo del cósto.

*Allora è mégljo trováre úna
buóna padróna ed un bell'
appartaménto.*

*Andiámo a vedére.
Che móbili ha élla?*

*Il létto è la cósá principalíssi-
ma.*

*La cámera rispónde súlla strá-
da?*

*Desídера vedére un' áltra stán-
za?*

Che si díce dell' ostinazióne?

Che ci vuóle in tútte le cóse?

*Quándo è il sóle più risplen-
déntе?*

Che voléte amíco mío?

*Che bisógna fáre per godére
buóna salúte?*

Che sta facéndo quést' uómo?

Che cósá è pazzía?

*Vi condurrò io dálla Signóra
Biánca; élla è persóna gen-
tilíssima e discréta.*

La situazióne è bellíssima.

*Ha móbili di mógano (mahog-
any), e tappéti di lússu.*

*Non potéte desiderárne un migli-
óre.*

No Signóre, da nel giardíno.

*No, crédo che il létto sía buóno.
Non si trátta adéssu che del
prézzo.*

*Si díce che l' ostinazióne è peg-
giór di tútti i peccáti.*

*In tútte le cóse ci vuóle la mo-
derazióne.*

*Dópo úna burrásca è sémpre
più rispléndente il sóle.*

*Vóglio più che vói potéte dár-
mi.*

Bisógna vívere parcaménte.

*Sta ragionándo per passáre il
témпо.*

*Lo sperár sémpre nell' avveníre
e pazzía.*

CHAPTER XXIV.

THE VERB: THE SUBJUNCTIVE MOOD.

MNEMONIC EXERCISE.

<i>Gli comandò che parlasse,</i>	He ordered him to speak.
<i>Dúbito che l' óra sia tárda,</i>	I fear that it is late.
<i>Dítegli ch' égli faccia come vuole,</i>	Tell him to do as he likes.
<i>Non so se io debba dir di sì o di no,</i>	I do not know if I ought to say yes or no.
<i>Quand' anche io lo sapessi, non ve lo direi,</i>	Even if I knew it, I would not tell you.
<i>Si dà per sicúro che la páce sia fatta,</i>	We are assured that peace is made.
<i>Bisógna che gli scriviáte voi stéssó,</i>	It is necessary that you write to him yourself.
<i>È il più brávo uómo ch' io ábbia mai conosciuto,</i>	He is the most honest man that I have ever known.
<i>Benchè sia difficile, bisógna però vincere se stéssó,</i>	Although it is difficult, we must conquer ourselves.
<i>Égli lo dice perchè non diáte a me la cólpa,</i>	He says it that you may not blame me.
<i>Io gli dissi che come gli piacésse le rispondésse,</i>	I told him that he might answer her as he pleased.
<i>Páre ch' élla si faccia ognór più bélla,</i>	She seems to be continually growing handsomer.
<i>Gli dissi che facésse come volesse,</i>	I told him to do as he pleased.
<i>Se io avéssi studiáto, saréi dótto,</i>	If I had studied, I should be learned.
<i>Può éssere ch' io páрта dománi,</i>	It is possible that I may leave to-morrow.
<i>Se tu sapessi quánto io t'ámo!</i>	If thou knewest how much I love thee!
<i>Vénne da me e mi domandò chi fossi, e dóve andássi,</i>	He came to me, and asked me who I was, and where I was going.

THE SUBJUNCTIVE MOOD.

Every proposition is either positive or doubtful.

I. The positive indicates that the thing positively exists ; that the action is done in an absolute manner. This proposition is expressed by the *indicative* mood ; as, *Io párlo*, I speak ; *io parláva*, I was speaking.

II. The doubtful proposition, on the contrary, is expressed by the subjunctive mood, and serves to indicate the possibility or doubt of a thing existing : it shows that the existence of the action is conditional and relative, because it depends on an antecedent proposition, expressed or understood ; as, I wish to write, *io vóglío scrívere*, is positive, and in the indicative mood ; I wish that you would write, *io vóglío che vói scriviáte*, is doubtful, depending on the will of another, and therefore put in the subjunctive.

III. The verb is used in the subjunctive after all verbs that signify *asking, entreating, suspecting, wondering, rejoicing, grudging, supposing, hoping, imagining, conjecturing, intimating* ; after all verbs expressive of *desire, will, command, permission, prohibition, fear, belief* ; after all verbs implying *doubt, ignorance, uncertainty, or future action* ; and after all verbs used with a negative ; as, —

<i>Per amór di te ti prégo (che)</i>	For your sake, I beseech you
<i>te ne rimángli,</i>	to desist.
<i>Che vuói tu ch' ío sáppia?</i>	What do you think that I
	know?

IV. Some of these verbs, however, appear sometimes to be used indiscriminately, either in the indicative or in the subjunctive mood : but it is not so in fact ; for, when they are so used, each mood expresses the action in a different manner, as may be seen in the following examples : —

<i>Voglio sposare una donna che mi piace,</i>	I wish to marry a woman whom I like.
<i>Voglio sposare una donna che mi piaccia,</i>	I wish to marry a woman whom I may like.
<i>Vado cercando uno che mi vuol bene,</i>	I am seeking one who is fond of me.
<i>Vado cercando uno che mi voglia bene.</i>	I am seeking one who may be fond of me.

In which, in the first instance, being certain of the existence of the action expressed, we use the indicative ; and, in the second, we use the subjunctive, because the existence of the action is not certain, but doubted or desired.

V. After *sembrare*, *parere*, *bisognare*, or any other impersonal verb, the subjunctive is always used ; as, —

<i>Bisogna che voi partiate domani,</i>	You must go away to-morrow.
<i>Mi sembrava che avesse voglia di ridere,</i>	He appeared as if he had a wish to laugh.
<i>Parévami che ella fosse più bianca che la neve,</i>	She appeared to me to be whiter than snow.

VI. The verb is also used in the subjunctive after the relative pronoun *che*, following a comparative or a superlative ; as, —

<i>Bella quánt'altra donna (che) fosse mai in Firenze,</i>	As handsome as any other lady in Florence ever was.
<i>È la migliore ópera che sia comparsa,</i>	It is the best work which ever appeared.

VII. And after the relative *quale*, not used in an interrogative manner ; as, —

<i>Una parte quale volésse ne reggerébbe,</i>	He might govern such a part as he should wish.
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OF THE TENSES OF THE DEPENDENT VERBS IN A COMPOUND SENTENCE.

VIII. When, in a compound sentence, the principal verb is in the present of the indicative, or in the future, the dependent verb must be put in the *present* of the

subjunctive, if we mean to imply the present or future time; and in the *imperfect* of the subjunctive, if we mean to imply the past; as, —

Crédo mi portásse amóre,

I believe that he loved me.

*Io crédo omái che mónti e piág-
ge sáppian di che témpa sia
la mia víta,*

I believe, that, by this time,
mountains and plains know
what is the condition of my
life.

IX. When the dependent verb expresses an action which may be done at all times, it may be put either in the *imperfect* or the *present* of the *subjunctive*, although the principal verb be in the perfect-indefinite of the *indicative*; as, —

*Iddio ci à dato la ragióne affín-
chè ci distinguámo, or ci dis-
tinguéssimo, dagli animáli,*

God gave us reason in order
that we might distinguish
ourselves from animals.

X. In suppositive or conditional phrases, the *imperfect* of the *indicative* in English — *had, was, or were* — is rendered in Italian by the *imperfect of the subjunctive*; as, —

*Se io avéssi quésti denári, gliéli
presteréi incontanén-te,*

If I had this money, I would
lend it to you immediately.

*Chi starébbe méglío di me, se
quéi denári fosser miéi?*

Who would be more happy than
I, if that money was mine?

REMARK. — Some conjunctions require the subjunctive mood; as, *Affinchè*, in order that; *benchè*, though; *senza chè*, without; *dato chè*, suppose.

READING LESSON.

È cosa rara che s'incontri un giureconsúlto che litighi, un médico che prénda medicína, e un teólogo che sia buón cristiáno.

Flehier éra figlio d'un droghière. Dícono che in un moménto di malavóglia, un véscovo gli rimproverásse la viltà dei suói natáli, e che Flehier gli rispondesse: Monsignóre, v'è quésta differénza fra vói e me, che se vói fóste náto nélla bottéga di mio pádre vi saréste ancóra.

Tre giòrni dópo la mórté di Caterína di Fráncia, il predicatoré Lincestre cosí dall'álto del pérغامo la raccomandáva agli

astánti: “La Regína mádre è mórtá, la quále, vivéndo, féce móltó mále, e per me crédo móltó piú mále che béne. In quést’ óggi si presénta úna difficoltà, che consíste in sapére se la chiésa cattólíca déva pregáre per léi che vísse tánto mále, e cosí spésso sosténne la eresía, quantúnque si díca che in último sía státa con nói, e non ábbia acconsentíto álla mórté déi nóstri príncipi. Su dí che ío dévo dírví, che se voléte recitárle un páter ed áve cosí a casáccio, fáte vói; varrà per quéllo che può valére: e lo rimét-to alla vóstra libertà.”

EXERCISE FOR TRANSLATION.

1. As a countryman was one day walking in the streets of Paris, he passed by a broker’s shop; and, not seeing any thing but a man occupied in writing, he was anxious to know what business he did. He entered, and asked what they sold. “Asses’ heads,” answered the money-changer. “You must do good business,” immediately replied the countryman, “since you have only your own left.”

2. Semiramis ordered the following inscription to be engraved upon her tomb: “Let the king who has need of money demolish this tomb, and he will find a treasure.” Darius caused the tomb to be opened: instead of money, he found this other inscription: “If thou hadst not been a bad man, and of insatiable avarice, thou wouldst not have disturbed the ashes of the dead.”

3. A Turkish ambassador asked Lorénzo de Medecis why they did not see as many fools in Florence as in Cairo. Lorenzo pointed to a monastery, and said, “See where we shut them up.”

4. A man having consulted the philosopher Bias, to know if he should marry, or lead a life of celibacy, he answered, “The woman you marry will be pretty or homely: if she is pretty, you will marry a Helen; if she is homely, you will marry a Fury: so you would do better not to marry.”

VOCABULARY.

1. As a countryman was walking in, *girándo un paesáno per*; was anxious to know, *ébbe vóglia di*, etc.; did, *facésse*; entered, *entrò*; sold, *vendésse*; you must do, etc., *ne abbiáte un gran consúmo*; you have left, *rimáne*.

2. Demolish (make to demolish), *fáccia demolíre*; will find, *troverà*.

3. Did see, *vedéssero*; pointed, *additò*; we shut, *rinchiudiámó*.

4. Should marry (if he had to take a wife); will marry, *mene-réte*.

CONVERSAZIONE.

- Che cosa domandò egli?* *Se io avévo ben studiáto.*
Che dicéste vói? *Non so s'io débba dir di sí o di no.*
Che volétè sapére? *Vóglío sapére chi élla sia.*
Quándo ritorneréte? *Può éssere ch'io ritórni dománi.*
Chi sarébbe státo generóso se fós- *Il póvero che si móstra riconos-*
 se náto ricco? *cénte di un benefizio.*
Che disse María? *Se io fossi ricca, so ben io quél*
 che avréi a fáre.
Che cosa è rára? *È cosa rára che s'incóntri un*
 médico che prénda medicína.
Perchè vi maravigliáte vói? *Perchè vói avéte vendúto quel*
 cavállo.
E se io avéssi bisógno di danáro? *Se sapéste quánt'io v'ámo, m'*
 avréste domandáto di prestár-
 vene.

CHAPTER XXV.

THE INFINITIVE, GERUND, PRESENT AND PAST PARTICIPLES.

MNEMONIC EXERCISE.

<i>Spésso la verità sta occúlta,</i>	Truth is often concealed.
<i>Che cósa avéte sentíto díre?</i>	What have you heard said?
<i>Ho sémpre odiáto l' adulazióne,</i>	I have always hated flattery.
<i>Il fuóco è spárso in tútta la ná-túra,</i>	Fire is spread throughout all nature.
<i>Bisógna andáre cáuto nel par-láre,</i>	It is necessary to be careful in speaking.
<i>Giúnto álla pórtá, la tróvai chiúsa,</i>	When I arrived at the door, I found it shut.
<i>I Toscáni sóno acutíssimi nel motteggiáre,</i>	The Tuscans are very sharp at raillery.
<i>Al prímo vedér-la la sorprésa mi ha tradíto,</i>	Surprise betrayed me when I first saw her.
<i>Lo speráre nell' arveníre è paz-zía,</i>	It is foolish to place one's hopes on the future.
<i>La fól-la crescén-te sboccáva da ógni párt-e,</i>	The swelling crowd poured in from all parts.
<i>Il parlár póco, il fáre assái, e'l non laudáre sè stéss-o, sóno virtù ráre,</i>	To speak little, to do much, and not to praise one's self, are rare virtues.
<i>Guardáti dal vantáre le cóse túe,</i>	Abstain from praising what belongs to thee.
<i>Una búrla per éssere détta fuóri di témpo può diventáre un offésa,</i>	An untimely joke may become an offence.
<i>Si può díre quél-la éssere véra árt-e che non appáre éssere árt-e,</i>	It may be said, that true art is that which does not appear to be so.
<i>Non il cominciáre, ma il perse-veráre, è dégno di lóde,</i>	It is not the commencing, but the persevering, which merits praise.

I. The infinitive takes the place of the third person when the phrase is composed of a principal proposition and a subordinate one, connected by the conjunction "that;" as, He said that the people *ought* not to be deceived, *égli dice il pópolo non DOVER éssere ingannáto*; it is said that time *is* the father of all truth, *dícono il témpo ÉSSERE pádre di ógni verità*. This style, though very elegant and much used, is not adapted for common conversation. The above phrases may be translated word for word; as, *Égli dice che il pópolo non dée éssere ingannáto*.

II. The pronouns *lúi* and *léi* are used instead of *égli* and *élla* with the infinitive; as, *Sa ognúno lúi éssere státo maéstro di bel díre*, everybody knows that he was a model of eloquence.

III. The infinitive is used for the second person singular of the imperative mood, when preceded by the negative particle *non*; as, —

<i>Non fáre strépito,</i>	Do not make a noise.
<i>Non ti lusingáre,</i>	Do not flatter thyself.
<i>Ciò non temére,</i>	Do not fear that.
<i>Non mi toccáre, ribáldo!</i>	Do not touch me, rascal!

IV. The infinitive may be used as a noun in the nominative case, or as regimen of the verb; as, —

<i>Mi piáce móltó il súo fáre,</i>	His manners please me much.
<i>Nel danzáre, élla non ha pári nel móndo,</i>	In dancing, she has no equal anywhere.
<i>Dal parláre si conósce l' intéрно dégli uómini,</i>	We know the hearts of men by their speech.

V. The infinitive is used as follows by an able historian, in describing the movements of a camp preparing for an assault: *Quíndi éra nel cámpo un andáre,* un*

* The Italians make frequent use of *andáre*, *veníre*, and *stáre*: the first two convey an idea of movement; the latter, that of rest.

veníre, un urtársi d' uómini e di cárri un forbír d' ármí, un apparecchiáre di máccchine muráli, che l' áere ne éra a móltu distánza intronáto.

VI. Many English phrases may be translated literally ; as, —

It is a great folly to live poor, *È gran pazzía il vivér póvero,*
in order to die rich, *per morír ricco.*
It is a virtue to say much in *È virtù di dir móltu in póchi*
few words, *détti.*

THE PARTICIPLES.

VII. When the past participle * is joined to the verb *essere* (to be), or to such verbs as *veníre, restáre* or *rimanére, vedérsi*, etc., used in the signification of “to be,” it should agree with the subject of the verb with which it is joined, in gender and number ; as, —

Éssi éran di fróndi di quércia They were garlanded with oak-
inghirlandáti, leaves.
Nè érano le fálte de' Vitelliáni Nor were the faults of Vitel-
puníte, ma ben pagáte, lius' troops punished, but
well paid.

VIII. But when the past participle is joined to the verb *avére* (to have), — if this verb is used, instead of *essere*, in the signification of “to be,” or is used in the signification of “to hold,” “to possess,” etc., as an active and not an auxiliary verb, — the participle agrees with the object of the verb in gender and number ; as, —

S' avéa (for s' éra) mésar alcúne He had put some small stones
petrúzze in bócca, in his mouth.
Per non potérti vedére t' avrésti Thou wouldst have torn out
(for ti sarésti) caváti gli ócchi, thy eyes, not to see thyself.
Ùno che foráta avéa (for tenéa, One who had his throat pierced.
possedéu) la gola,

* There are many participles in *áto, áta*, which are contracted by suppressing the *at*: these are —

Accétto — *a* for *accettáto* — *a*, accepted.
Adátto — *a* for *adattáto* — *a*, adapted.
Cárico — *a* for *caricáto* — *a*, loaded, etc.

IX. If the verb *avére*, to which the past participle is joined, is used as an auxiliary verb in order to represent the idea of past time, which could be equally expressed by a single form of the verb to which the participle belongs, then this participle remains invariable ; as, —

<i>Cóme io avrò dato (or darò)</i>	As soon as I shall have given
<i>loro ógni cosa,</i>	every thing to them.
<i>Cercato ho (or cercái) sempre</i>	I have always sought a solitary
<i>solitaria via,</i>	way.
<i>Chi queste cose ha manifestato</i>	Who has told these things to
<i>(or manifestò) al maestro?</i>	the master?

X. When the past participle is preceded by one of the pronouns *mi, ti, ci, vi, si, il, lo, la, li, gli, le, ne, che, cui, quále, quáli, quánti*, as objects of the verb, the participle agrees with the pronouns, or the objects represented by them, in gender and number ; as, —

<i>Élla medesima me le ha dette</i>	She herself has told them to
<i>(or mi ha dette queste cose),</i>	me.
<i>Il liberto diceva averla esso uc-</i>	The freedman said that he had
<i>cisa (or avére esso uccisa la</i>	killed her himself.
<i>donna),</i>	

XI. The English present participle may be expressed in Italian, —

1. By the gerund of the corresponding verb ; as, —

<i>Veggendolo consumare come la</i>	Seeing him waste away like
<i>neve al sóle,</i>	snow in the sun.
<i>Dormendo gli parve di vedére la</i>	(Sleeping, or) whilst he was
<i>donna sua,</i>	asleep, it seemed to him that
	he saw his lady.

2. By the conjunction *che*, or the adverb *quando*, and a tense of the indicative mood ; as, —

<i>Poi ch' ebbi riposato il corpo</i>	Having rested my weary body.
<i>lasso,</i>	
<i>Quand' ebbe detto ciò, riprese il</i>	Having said this, he took up
<i>téschio misero có denti,</i>	once more that miserable
	skull with his teeth.

3. By a preposition and the verb in the infinitive ; as, —

<i>Consumò quella mattina in cercarli,</i>	He spent that morning in looking after them.
<i>Crédo che le suóre sieno tutte a dormire,</i>	I believe that the nuns are all (sleeping or) asleep.

XII. When the English present participle has before it a preposition, such as "of," "from," "on," "in," etc., it is always rendered in Italian by the corresponding verb in the infinitive with a preposition.

XIII. If the participle is preceded by the prepositions "of," "from," "with," they are expressed in Italian by the preposition *di*, attended by the infinitive ; as, *Ébbi il piacere di vederlo*, I had the pleasure of seeing him.

XIV. The preposition "on," before the participle, may be expressed by the prepositions *di* or *in* ; as, —

<i>Si vanta d'aver la loro conoscenza,</i>	He values himself on being acquainted with them.
<i>Nel partire gli sovvenne di lei,</i>	On his leaving, he recollected her.

The preposition "in" is rendered by *a* or *in* ; as, —

<i>Avéa nel quietar popolo autorità ed arte,</i>	In appeasing the people, he had both authority and art.
<i>Che a far ciò volésse aiutarlo,</i>	That he would assist him in doing that.

XV. The prepositions "for," "without," "before," "after," etc., are literally translated.

XVI. If the participle is preceded by the preposition "by," this preposition is generally omitted in Italian, and the participle rendered by the gerund of the corresponding verb ; as, —

<i>Gli scolari imparano le regole di una lingua studiándole,</i>	Scholars learn the rules of a language by studying them.
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XVII. But if we wish to express the preposition, then the verb must be put in the infinitive, and "by" rendered by *con*; as, —

<i>Il divino Giulio rintuzzò la sedizione del suo esercito col dir sólo, "Ah, Quirítì!"</i>	The divine Julius checked the sedition of his army by only saying, "Ah, Romans!"
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READING LESSON.

Díó mi creò per amáre; ío mi ricódo di un fanciúlló sensitívo, vágo di solitúdine, abbandonáre il trambústo délla città, e lontáno nei cámpi voltársi indiétro a contemplárla, cóme l'Alghiéri descríve il náufigo che uscíto fuóri dal pélagó álla ríva, sí vólge all' ácqua perigliósa, e guáta; égli si avvolgéva péi bóschi, udíva la vóce arcána che par che mándi la nátura al súdo Creatóre, ascol-táva commóso l'armonía dégli uccélli, ed invidiáva la vóce lóro per cantáre anch' égli un ínno di glória, e le áli per accostársi al firmaménto, perchè gli avévano détto il Pádre del creáto abitàre nei ciéli: quáto tesóro di affétto éra nell' ánima di quel fanciúlló! Appéna la campána délla séra indicáva l'óra déi mórti, prosternáto davánti álla immáginé di Gesù Crísto non sénza lácrime la supplicáva per le ánime dei suói defúnti . . . per tútti quélli che purgándosi aspéttano di sollevársi álle giòie divíne: égli avéva úna paróla di confórto per qualúnque sconsoláto. Ah! quel fanciúlló fúi ío. — GUERRÁZZI.

EXERCISE FOR TRANSLATION.

1. The ancients pretended that the greatest happiness was not to be born; and the next, to die young.

2. The Epicureans denied the existence of the soul, and recognized only physical principles: they said the gods did not enter into worldly things.

3. The philosopher Cleánte earned his living by drawing water during the night, so that he might study by day (to attend to study).

4. Apelles painted a bunch of grapes so natural, that several birds, seeing it, came to peck at it.

5. At Rome, a father emancipated his son by giving him a box on the ear.

6. In Paris, various academies are seen aiming at very different ends. There is the Academy of Music, which excites (moves)

the passions; and the School of Philosophy, to quiet them: the Fencing Academy, which teaches how to kill men; and the Medical Academy, to preserve life.

7. The painter Caracci, having been despoiled by certain thieves, knew so well how to delineate their physiognomy, and paint their faces, that they were discovered and arrested.

VOCABULARY.

1. Pretended, *pretendévano*; to be born, *náscere*; to die, *moríre*.

2. To deny, *negáre*; recognized, *riconóbbero*; they said, *dicévano*.

3. Earned, *guadagnáva*.

4. Painted, *dipínse*; came, *vénnero*.

5. To emancipate, *emancipáre*; box on the ear, *schíaffo*.

6. Are seen, *védonsi*; moves, *muóve*; to quiet, *acchetáre*; to teach, *insegnáre*; to kill, *ammazzáre*.

7. To despoil, *spogliáre*; to designate, *disegnáre*; discovered, *scopérti*.

CONVERSAZIONE.

Che negárono gli epicurèi?

Che riconóbbero éssi?

Che dicévano?

Di chi éra Bellíni maéstro?

*Che féce il pittóre Bellíni per
Maométo secóndo?*

Ne fu conténto il sultáno?

*Cóme guadagnáva la víta il
filósofo Cleánte?*

*A chi somígliano gli uómini in
generále?*

Perchè?

Che pretendévano gli antíchi?

L' esisténza dell' ánima.

Soltánto i princípj físici.

*Dicévano gli déi non entráre
nélle cóse di quéstó móndo.*

Di Tiziáno.

*Égli dipínse la decollazióne di
San Giovánni Battista.*

*Lodándo la pittúra, avvertì l'
artista d' un erróre.*

*Col cavár ácqua in témpo di
nótte per atténdere állo stúdio
di giòrno.*

*A un miserábile príncipe do-
minánte sulle cóste délla Gui-
néa.*

*Perchè dicéva ad alcúni Fran-
cési: " Sì párla móltó di me
in Fráncia?"*

*Pretendévano, la prima felicità
éssere il non náscere, la se-
cónda, il morír préstó.*

CHAPTER XXVI.

THE VERBS *ANDÁRE*, *DÁRE*, *FÁRE*, AND *STÁRE*.*

MNEMONIC EXERCISE.

<i>Mi rincrésce di dárvi distúrbo,</i>	I am sorry to disturb you.
<i>Fece vísta di non inténdere,</i>	He pretended not to hear.
<i>Veníte a stáre con nói,</i>	Come to live with us.
<i>Cóme státe d' appetíto?</i>	How is your appetite?
<i>A che óra siéte sólito far colazió- ne?</i>	At what hour do you generally breakfast?
<i>È un ragázze che non puo stár férmó,</i>	He is a child who cannot keep still.
<i>Siámo cosí stánche che nón pos- siámo più stáre in piédi,</i>	We are so tired that we can no longer stand.
<i>Dítegli ch' égli fáccia cóme vuó- le,</i>	Tell him that he may do as he likes.
<i>Il gústo dégli uómini va soggét- to a mólte vicénde,</i>	The taste of men is liable to many changes.
<i>Égli non póse gran fáto cúra a quéllo ch' ío díssi,</i>	He did not pay much attention to what I said.
<i>Ío scélsi úna móglie secóndo il cuór mío,</i>	I took a wife after my own heart.
<i>Non fáte capitále délla súa pa- róla,ⁱ</i>	Do not depend upon his word.
<i>Da nói si dà in távola álle cín- que,</i>	We dine at five at our house.
<i>Vì darò contézze del súo státo,</i>	I will inform you of his situa- tion.
<i>Ío l' indúco quánto so e pósso, a stáre allégro e a fársi ánimo,</i>	I will induce him, as much as I can, to drive away melan- choly, and take courage.

* *Andáre*, *dáre*, *stáre*, are the only irregular verbs of the first conjugation. In some of their compounds, they become regular; as *riandáre*, *trasandáre*, etc., which are varied like *amáre*. *Fáre* is a contraction of *facére* (now obsolete), of which it retains many forms. It is considered by some grammarians as belonging to the second conjugation, and is irregular in its compounds.

ITALIANISMS WITH *ANDÁRE* (TO GO).

<i>Quèsta còsa non va fátta,</i>	This thing ought not to be done.
<i>Andár dietro ad úno,</i>	To follow some one.
<i>Andáre a vòto, in váno,</i>	Not to succeed.
<i>Andáre álla ventúra,</i>	To go at random.
<i>Andáre in cóllera,</i>	To get angry.
<i>Andár sicúro,</i>	To be sure.
<i>Lasciámo andáre quésto,</i>	Do not speak of that.
<i>A lúngo andáre,</i>	In the long-run.
<i>Andáre altéro,</i>	To be proud.
<i>Ío so quél che va détto,</i>	I know what I must say.
<i>Il sóle va sótto,</i>	The sun sets.
<i>Andáre béne,</i>	To succeed.
<i>Andárne la víta,</i>	To have one's life at stake.
<i>Il mérito va congiúnto cólla modestia,</i>	Merit is accompanied by modesty.
<i>Le dónne vánno trattáte con gentilézza,</i>	Women ought to be treated with courtesy.

WITH *DÁRE* (TO GIVE).

<i>Dáre a cámbio,</i>	To put out money at interest.
<i>Dáre compiménto,</i>	To finish.
<i>Dar da dormire,</i>	To lodge.
<i>Dar da ridere,</i>	To give cause for laughter.
<i>Dáre de' cálci,</i>	To kick.
<i>Ìar féde,</i>	To believe.
<i>Dar luògo,</i>	To give an opportunity.
<i>Dar le véle a' vénti,</i>	To set sail.
<i>Dar il buón ánno,</i>	To wish a merry new-year.
<i>Dáre il mótto,</i>	To give the word.
<i>Dar la máno,</i>	To marry, to shake hands.
<i>Avére a dáre,</i>	To be in debt.
<i>Dársi buón témpo,</i>	To live a merry life.
<i>Dársi l'acqúa ai piédi,</i>	To praise one's self.
<i>Dársi a gámbe,</i>	To run away.
<i>Dársi pensière,</i>	To care for.
<i>Dar che díre,</i>	To give occasion to talk.
<i>Dar giù,</i>	To subside, to decline.
<i>Dáre úna vóce ad úno,</i>	To call some one.
<i>Dáre in távola,</i>	To serve the dinner.
<i>Dáre vóce,</i>	To spread a report.

WITH *FÁRE* (TO DO).

Fáte che vénga da me,
Fáre le cárte,
Quésto non fa per me,
Avér mólto a fáre,
Nón ne ho a fáre,
Fátevi a me,
Fársi álla finéstra,
Tre mési fa,
Una settimána fa,
Al far del giòrno,
Far béllo,
Non fa fórza,
Far céрто,
Fátevi indiétro,
Far cápo ad úno,
Far del gránde,
Far stáre úno,
Fáre úna prédica,
Far víta strétta,
Far súa vógliá,
Che vi fa égli che vénga o non
vénga?

Bid him come to me.
 To deal at cards.
 This will not do for me.
 To be very busy.
 I have no need of it.
 Come near me.
 To look out of the window.
 Three months ago.
 A week ago.
 At the break of day.
 To set off.
 It is no matter.
 To assure.
 Go back.
 To address some one.
 To be self-important.
 To restrain some one.
 To admonish.
 To live niggardly.
 To do as one pleases.
 What is it to you if he comes
 or not?

WITH *STÁRE* (TO BE).

Sto per partíre,
Quí sta il púnto,
Státe quánto vi piáce,
Dóve státe di cása?
Il tútto sta, s' égli sía buóno o no,
La cósa sta cóme vi díco,
Stáre a páne ed ácqua,
Cóme státe vói?
Égli sta béne,
Star chéto,
Stándo álla finéstra lo vídi pas-
sáre,
Sta cóme úna státua di mármo
sénza parláre,
Ditémi in che módo sta che égli
sía vóstro fratélló?

I am on the point of leaving.
 This is the question.
 Stay as long as you please.
 Where do you live?
 The point is, if it be good or not.
 The thing is as I tell you.
 To live upon bread and water.
 How do you do?
 He is well.
 To be quiet.
 Whilst I was at the window, I
 saw him going by.
 He stands like a marble statue,
 without speaking.
 Tell me, how comes it that he
 is your brother?

READING LESSON.

Il fuóco, l' áqua e l' onóre.

Il fuóco, l' áqua e l' onóre, féccero un témpo comunélla insiéme. Il fuóco non può mái stáre in un luógo, e l' áqua ánche sémpre si muóve; ónde trátti dálla lóro inclinazióne, indússero l' onóre a far viággio in compagnía. Príma dúnque di partírsi, tútti e tre díssero che bisognáva dársi fra lóro un ségno da potérsi ritrováre, se mái si fóssero scostáti e smarríti l' úno dall' áltro. Dísse il fuóco: "E se mi avvenísse mái quéstó cásó che ío mi segregássi da vói, ponéte ben ménte colà dóve vói vedéte fúmo; quéstó è il mío segnále e quívi mi troveréte certaménte." — "E me," dísse l' áqua," se vói non mi vedéte, non mi cercáte colà dóve vedréte seccúra o spaccatúre di térra, ma dóve vedréte sáleí, ontáni, cannúce o érba móltó álta e vérde; andáte costà in trácchia di me, e quívi sarò ío." — "Quánto a me," dísse l' onóre, "spalancáte ben gli ócchi, e ficcátemegli béne addósso e tenétemi sálido, perchè se la mála ventúra íni guída fuóri di cammíno, sicchè ío mi pérda úna vólta, non mi troveréste piú."

EXERCISE FOR TRANSLATION.

1. A drop of water complained of remaining unknown in the ocean. Moved to compassion, a genius caused an oyster to swallow it. It became the most beautiful pearl of the East, and was the most splendid ornament of the Great Mogul's throne.

2. Milton, after he became blind, married, for his third wife, a woman who was very beautiful, but of a furious temper. A friend once said to him, that his wife was like a rose. "I cannot judge so by its color," he replied. "but I do by the thorns."

3. Who would believe that smoking tobacco was in fashion with the English ladies in the sixteenth century? Every day, when Queen Elizabeth rose, there were (one saw) thirty ladies seated in a circle around her, smoking pipes. The queen set (gave) them the example; but one day she broke the pipe, saying, "We will renounce a pleasure that evaporates in smoke."

4. A doctor was translating a work. They came to tell him that his wife was very sick, and desired to speak with him. "I have only one page to translate," said he; "when I will come immediately." A second messenger came, and informed him that she was dying. "Two words more, and I have done," said the translator. "Go, return to her." A moment after, they came to tell him that she was dead. "I am very sorry for it," said he; "she was a good woman:" and he continued his work.

VOCABULARY.

1. Complained, *si dólse* ; moved, *mósso* ; caused, *féce che* ; became, *divénne*.

2. Become, *divenúto* ; furious, *furibóndo* ; can, *póssso* ; judge, *giudicáre*.

3. Would believe, *crederébbe* ; one saw, *si vedévano* ; seated, *sedúto* ; smoking pipes, *pipávano* ; gave, *dáva* ; broke, *spezzò* ; we will renounce, *rinunzierémo* ; evaporates, *svapóra*.

4. Was translating, *stáva traducéndo* ; they came, *vénnero* ; will come, *verrò* ; came, *vénne* ; she was dying, *éra ágli estrémi* ; go, *andáte* ; return, *tornáte* ; I am sorry, *me ne rincrésce* ; continued, *continuò*.

CONVERSAZIONE.

*A chi sóno càri i nómi del Sár-
pi, del Parúta e dell' Algarótti?*

*Che bisógna fáre per l' infortú-
nio?*

*Per réggere all' ingiustízia dégli
uómini che è necessáριο?*

Chi fu Áldo Manuzio?

E il Zéno ed il Goldóni?

Chi fu Bémbo?

*Cóme si chiamáva anticamente
Nápoli?*

*Che si dice délla poténza Vene-
ziána?*

*Son tánto càri all' Európa
quánto all' Itália.*

*Bisógna compiángerlo e soccór-
rerlo se si può.*

Un gran corággio.

*Il prímo célebre stampatóre che
sia státo in Európa.*

*Sóno i pádri del drámma e
délla commédia italiána.*

*Il prímo legislatóre della lín-
gua italiána.*

*Parténope, nóme di una Siréna
che credési ábbia fondáta la
città.*

*Élla ha arricchíta l' Itália e l'
ha difésa gran témpo dáí
Bárbari.*

CHAPTER XXVII.

ADVERBS.

MNEMONIC EXERCISE.

<i>Vi racconterò lu còsa per minúto,</i>	I will relate the affair minutely.
<i>Osserváte minutaménte ógni còsa,</i>	Observe every thing minutely.
<i>Per óra non pòsso dírvì di più,</i>	I cannot tell you any more now.
<i>Dóve andáte così per témpo?</i>	Where do you go so early?
<i>Díte da véro, oppúre burláte?</i>	Are you in earnest, or joking?
<i>Dóve si va così in frétta?</i>	Where are you going so quickly?
<i>Cattíva érba násce dappertútto,</i>	Weeds grow everywhere.
<i>Il témpo pássa préstò,</i>	Time passes quickly.
<i>Mi préme assái di parlárgli,</i>	I much need to speak to him.
<i>Veníte quánto più préstò potéte,</i>	Come as soon as possible.
<i>V'ingannáte di grán lúnga,</i>	You are greatly mistaken.
<i>Quésta non è già cólpa vòstra,</i>	This is not your fault.
<i>Gli uómini imitano mólto, e ri- fléttono póco,</i>	Men imitate much, and reflect little.
<i>Chi obbedisce álla ciéca, spésso si pénte,</i>	He who obeys blindly, often repents.
<i>Chi sémprè ríde, spésso ingán- na,</i>	He who always laughs, often deceives.
<i>Le súe còse vánno di béne in méglío,</i>	His affairs become better and better.
<i>Io non vi vóglío neppúr guar- dàre!</i>	I do not wish even to look at you!
<i>Gli ho réso cónto appuntíno di ógni còsa,</i>	I have rendered an exact ac- count of every thing.
<i>Di ráro il médico píglia medi- cíne,</i>	The physician rarely takes medicine.
<i>Non bisógna mái parláre a cá- so,</i>	We should never speak at ran- dom.
<i>Me ne ricorderò per un pézzo,</i>	I shall remember it for a long time.
<i>Dónde veníte? Dóve andáte?</i>	Whence do you come? Where are you going?

ADVERBS.

I. The greater portion of the Italian adverbs are formed of a feminine adjective and the noun *mén-te*, manner (from the Latin *mens*); as, *Dótti*, learned; *dotta-mén-te*, learnedly; *sávia*, wise; *savia-mén-te*, wisely; *dólce*, sweet; *dolce-mén-te*, sweetly.

If the adjective ends in *le* or *re*, the final *e* is dropped, for the sake of euphony, in the formation of the adverb: as, *Fedéle*, faithful; *fedel-mén-te*, faithfully; *maggióre*, greater; *maggior-mén-te*, greatly.

II. These adverbs have their comparatives and superlatives formed from the comparatives and superlatives of the adjectives; as, *Più sincéra*, more sincere; *più sincèramén-te*, more sincerely; *méno felice*, less happy; *méno felicemén-te*, less happily; *prudentíssima*, very prudent; *prudentíssimamén-te*, very prudently.

III. Some adverbs are mere adjectives, and are used also in their comparatives and superlatives; as, *Chiáro* (*chiaramén-te*), clearly; *più chiáro*, more clearly; *schí-étta* (*schiettamén-te*), candidly; *méno schiétta*, less candidly; *tríste* (*tristamén-te*), sadly; *tristíssimo*, very sadly.

IV. The following are the other adverbs most in use in Italian:—

ADVERBS OF TIME.

<i>Adésso</i> ,	now.	<i>Avantiér</i> ,	the day before yester-
<i>Mò</i> ,	"	<i>Iér l' álto</i> ,	the other day. [day.
<i>Óra</i> ,	"	<i>L' altriéri</i> ,	" " "
<i>Allóra</i> ,	then.	<i>Iermattína</i> ,	yesterday morning.
<i>Ancóra</i> ,	still.	<i>Ierséra</i> ,	last evening.
<i>Tuttóra</i> ,	"	<i>Óggi</i> ,	to-day.
<i>Talóra</i> ,	sometimes. (<i>talvolta</i> .)	<i>Oggidí</i> ,	in our days.
<i>Ognóra</i> ,	always.	<i>Stamáne</i> ,	this morning.
<i>Sémpre</i> ,	"	<i>Staséra</i> ,	this evening.
<i>Sovén-te</i> ,	often. (<i>spesso</i> .)	<i>Stanótte</i> ,	to-night.
<i>Testésso</i> ,	just now.	<i>Domattína</i> ,	to-morrow morning
<i>Testè</i> ,	"	<i>Dimáni</i> ,	to-morrow.
<i>Iéri</i> ,	yesterday.	<i>Dománe</i> ,	"

<i>Posdimáni</i> ,	the day after to-morrow.	<i>Non mai</i> ,	never.
<i>Posdománe</i> ,	„ „ „ „	<i>Omái</i> ,	now.
<i>Innánzi</i> ,	before.	<i>Oramái</i> ,	„
<i>Diánzi</i> ,	„	<i>Oggimái</i> ,	„
<i>Príma</i> ,	„	<i>Quási</i> ,	almost.
<i>Diétro</i> ,	afterward.	<i>Círca</i> ,	about.
<i>Dópo</i> ,	„	<i>Incírca</i> ,	„
<i>Pói</i> ,	then, since, afterward.	<i>Intórno</i> ,	„
<i>Dipói</i> ,	„ „ „	<i>Tárdi</i> ,	late.
<i>Dappói</i> ,	„ „ „	<i>Pertémpo</i> ,	soon.
<i>Póscia</i> ,	„ „ „	<i>Présto</i> ,	quick.
<i>Índi</i> ,	then, afterward.	<i>Adágio</i> ,	slow.
<i>Quíndi</i> ,	„ „	<i>Méntre</i> ,	whilst.
<i>Apprésso</i> ,	„ „	<i>Intánto</i> ,	in the mean time.
<i>Infíne</i> ,	in fine.	<i>Frattánto</i> ,	„ „ „ „
<i>Da capo</i> ,	once more.	<i>Trattánto</i> ,	„ „ „ „
<i>Già</i> ,	already.	<i>Dacchè</i> ,	since.
<i>Di già</i> ,	„	<i>Finchè</i> ,	until.
<i>Mái</i> ,	never.	<i>Quándo</i> ,	when.
<i>Giammái</i> ,	„	<i>Tuttavía</i> ,	still.

OF PLACE.

<i>Quì</i> ,	here, hither.	<i>Ovúnque</i> ,	wherever.
<i>Quà</i> ,	„ „	<i>Dovúnque</i> ,	„
<i>Lì</i> ,	there, thither.	<i>Ógni dove</i> ,	everywhere.
<i>Là</i> ,	„ „	<i>Altróve</i> ,	elsewhere.
<i>Costì</i> ,	there near you.	<i>Altrónde</i> ,	„
<i>Costà</i> ,	„ „	<i>Avánti</i> ,	before.
<i>Coh</i> ,	there, thither.	<i>Davánti</i> ,	„
<i>Colà</i> ,	„ „	<i>Diétro</i> ,	behind.
<i>Sù</i> ,	up.	<i>Didiétro</i> ,	„
<i>Giù</i> ,	down.	<i>Indiétro</i> ,	back.
<i>Quívi</i> ,	there.	<i>Addiétro</i> ,	„
<i>Glì</i> ,	„	<i>Sópra</i> ,	upon, above.
<i>Ívi</i> ,	„	<i>Sótto</i> ,	under, below.
<i>Índi</i> ,	thence.	<i>Abbásso</i> ,	below.
<i>Quínci</i> ,	from hence.	<i>Éntro</i> ,	within.
<i>Quíndi</i> ,	from thence.	<i>Déntro</i> ,	„
<i>Quassù</i> ,	here above.	<i>Fuóri</i> ,	without.
<i>Quaggiù</i> ,	here below.	<i>Fuóra</i> ,	„
<i>Insù</i> ,	upward.	<i>Difuóri</i> ,	from without.
<i>Ingiù</i> ,	downward.	<i>Difuóra</i> ,	„ „
<i>Lassù</i> ,	there above.	<i>Alláto</i> ,	aside.
<i>Laggiù</i> ,	there below.	<i>Accánto</i> ,	„
<i>Colassù</i> ,	there above.	<i>Attórno</i> ,	around.
<i>Colaggiù</i> ,	there below.	<i>Dattórno</i> ,	„
<i>Costaggiù</i> ,	there below near you.	<i>Rimpétto</i> ,	opposite.
<i>Costínci</i> ,	from thence.	<i>Dirimpétto</i> ,	„
<i>Óve</i> ,	where.	<i>Lúngi</i> ,	far.
<i>Dóve</i> ,	„	<i>Óltre</i> ,	beyond.
<i>Dónde</i> ,	whence.		

OF ORDER.

<i>Prima,</i>	first.	<i>Assieme,</i>	together.
<i>Dipoi,</i>	then.	<i>Insieme,</i>	"
<i>Quindi,</i>	afterward.	<i>A vicenda,</i>	by turns.
<i>Infine,</i>	finally.	<i>Al tutto,</i>	altogether.
<i>In giro,</i>	by turns.	<i>Al rovescio,</i>	the reverse.
<i>Alla fila,</i>	in a row.	<i>Sossopra,</i>	topsy-turvy.

OF QUANTITY.

<i>Più,</i>	more.	<i>Niente,</i>	nothing.
<i>Meno,</i>	less.	<i>Non guari,</i>	not much.
<i>Manco,</i>	"	<i>Davantiaggio,</i>	more.
<i>Assai,</i>	much.	<i>Al più,</i>	at the most.
<i>Abbastanza,</i>	enough.	<i>Almeno,</i>	at least.
<i>A sufficienza,</i>	"	<i>Almanco,</i>	" "

OF QUALITY.

<i>Bene,</i>	well.	<i>Brancolone,</i>	crawlingly.
<i>Male,</i>	badly.	<i>Inginocchiòne,</i>	on one's knees.
<i>Appena,</i>	hardly.	<i>Carpone,</i>	upon all fours.
<i>Apposta,</i>	purposely.	<i>A cavalciòne,</i>	astride over.
<i>A gara,</i>	emulously.	<i>Tentòne,</i>	gropingly.
<i>A caso,</i>	by chance.	<i>Boccòne,</i>	with one's face
<i>A torto,</i>	wrongly.		downward.

OF AFFIRMATION.

<i>Sì,</i>	yes.	<i>Mais,</i>	yes, indeed.
<i>Già,</i>	yes, certainly.	<i>Sì, bene,</i>	yes, truly.
<i>Bene,</i>	well.	<i>Affè,</i>	in faith.
<i>Invéro,</i>	indeed, truly, in truth.	<i>Appunto,</i>	just.
<i>Davvéro,</i>	" " "	<i>Volentieri,</i>	willingly.
<i>Da dovéro,</i>	" " "	<i>Benvolentieri,</i>	very willingly.
<i>In verità,</i>	" " "	<i>Malvolentieri,</i>	unwillingly.

OF NEGATION.

<i>No,</i>	no, not.	<i>Nonmái,</i>	never.
<i>Mái,</i>	never.	<i>Mica,</i>	not.
<i>Mainò,</i>	no, indeed.	<i>Nonmíca,</i>	not at all.
<i>Cérto no,</i>	certainly not.	<i>Per nulla,</i>	by no means.
<i>Nongià,</i>	not, not at all.	<i>Niente affatto,</i>	nothing at all.

OF DOUBT.

<i>Forse,</i>	perhaps.	<i>Per accidente,</i>	perchance.
<i>Forsechè,</i>	"	<i>Per sòrte,</i>	"
<i>Può essere,</i>	may be.	<i>Per avventúra,</i>	"
<i>Può darsi,</i>	"		

OF COMPARISON.

<i>Sì</i> ,	so, thus.	<i>Viappiù</i> ,	a great deal more.
<i>Così</i> ,	" "	<i>Vieppiù</i> ,	" " " "
<i>Cóme</i> ,	as.	<i>Viamménò</i> ,	a great deal less.
<i>Siccóme</i> ,	so, as.	<i>Viemménò</i> ,	" " " "
<i>Più</i> ,	more.	<i>A guisa</i> ,	like.
<i>Méno</i> ,	less.	<i>A módo</i> ,	"
<i>Assái</i> ,	much.	<i>Al pári</i> ,	"

OF INTERROGATION.

<i>Ove?</i>	where?	<i>Chè?</i>	how?
<i>Dóve?</i>	where? whither?	<i>Cóme?</i>	how?
<i>Dónde?</i>	whence?	<i>Perchè?</i>	why?
<i>Quándo?</i>	when?	<i>Quánto?</i>	how much?

OF CHOICE.

<i>Anzi</i> ,	rather, sooner.	<i>Piuprésto</i> ,	rather, sooner.
<i>Príma</i> ,	" "	<i>Piutósto</i> ,	" "

OF DEMONSTRATION.

<i>Écco</i> ,	here or there is; lo! behold!	<i>Eccoñ</i> ,	there is, there are.
<i>Eccoquí</i> ,	here is, here are.	<i>Eccollà</i> ,	" " " "
<i>Eccoquà</i> ,	" " " "	<i>Quánd écco</i> ,	when, lo! " "

V. A list of the adjectives which are used in Italian as adverbs:—

<i>Fórtè</i> ,	very much.	<i>Ráro</i> ,	rarely.
<i>Spéssò</i> ,	often.	<i>Sólo</i> ,	only.
<i>Sódo</i> ,	fast, hard.	<i>Tútto</i> ,	all.
<i>Álto</i> ,	softly.	<i>Póco</i> ,	little.
<i>Cérto</i> ,	certainly.	<i>Mólto</i> ,	much.
<i>Trístè</i> ,	sadly.	<i>Tróppo</i> ,	too much.
<i>Dólce</i> ,	sweetly.	<i>Béllo</i> ,	handsomely.
<i>Chiáro</i> ,	clearly.	<i>Buóno</i> ,	very well.
<i>Schiétto</i> ,	candidly.	<i>Méglío</i> ,	better.
<i>Piáno</i> ,	low, softly.	<i>Péggio</i> ,	worse.
<i>Tárdo</i> ,	late.	<i>Apérto</i> ,	openly.
<i>Lénto</i> ,	slowly.	<i>Súbito</i> ,	immediately.
<i>Préstò</i> ,	soon.	<i>Sicúro</i> ,	surely.
<i>Prónto</i> ,	readily.	<i>Diméssò</i> ,	lowly.
<i>Tósto</i> ,	speedily.	<i>Somméssò</i> ,	humbly.
<i>Rátto</i> ,	"	<i>Vicíno</i> ,	near.
<i>Tánto</i> ,	so much.	<i>Lontáno</i> ,	far.

In order to know when these words are adjectives, and when adverbs, it is sufficient to observe, whether they

stand by themselves, or are added to or used for a noun : for, in the former case, they are always adverbs ; and, in the latter, adjectives.

VI. Besides the above adverbs, there are some expressions called *adverbial phrases* ; chiefly the following : —

<i>Di súbito,</i>	suddenly.	<i>Di rádo,</i>	seldom, rarely.
<i>I n bóttö,</i>	presently.	<i>Di ráro,</i>	" "
<i>In un baléno,</i>	in an instant.	<i>Infátti,</i>	in fact.
<i>In un báttér d' ócchio,</i>	in the twinkling of an eye.	<i>Difátti,</i>	" "
<i>Póco fa,</i>	a little while ago.	<i>Di gran lúnga,</i>	by far.
<i>Fra póco,</i>	in a short time.	<i>A lúngo andáre,</i>	in the long-run,
<i>Un pézzo fa,</i>	some time ago.		in time.
<i>Délle vólte,</i>	at times.	<i>A più potére,</i>	with all one's might.
<i>All' improvviso,</i>	unexpectedly.	<i>Di mála vóglia,</i>	unwillingly.
<i>All' avveníre,</i>	in future.	<i>A un di préssò,</i>	almost.
<i>A minúto,</i>	in detail.	<i>D' allóra in quà,</i>	since that time.
<i>Di frésco,</i>	newly.	<i>D' óra innánzi,</i>	henceforth.
<i>Di buón grádo,</i>	willingly.	<i>In quel méntre,</i>	in or at that time.
<i>Mío malgrádo,</i>	against my will.	<i>Di púnto in púnto,</i>	exactly.
<i>Sénza méno,</i>	positively.	<i>Di púnto in biáncò,</i>	point-blank.
<i>Quánto príma,</i>	very soon.	<i>Di quándo in quándo,</i>	now and then.
<i>A bello stúdio,</i>	designedly.	<i>Di trátto in trátto,</i>	" " "
<i>A bella pósta,</i>	"	<i>Di tánto in tánto,</i>	" " "
<i>A méno che,</i>	unless.	<i>Il più,</i>	the utmost.
<i>Da per tútto,</i>	everywhere.	<i>Per lo più,</i>	for the most part,
<i>Per ógni dóve,</i>	"		generally.
<i>Ad un trátto,</i>	at once.		

READING LESSON.

La Póvera Ciéca.

È brúna l' ária — per le contráde,
 A fiócche a fiócche la néve cáde ;
 E là in ginóccchio préssò la chiésa,
 Géme una vécchia dónna prostésa :
 Órba dégli ócchi, la poverétta
 Atténde il páne, che a léi si gétta . . .
 Fáte limósina, pietósá gente,
 Fáte limósina álla dolénte !

Vói non sapéte che quélła dónna,
 Mácerò il víso, lórda la gónna,
 De' suói concénti cóll' armonía
 Di cénto pópoli l' álme rapía ;

Oh quánta invídia ai fortunáti
 Che d' un sorríso rendéa beáti!
 Fáte limósina, pietósa génte,
 Fate limósina álla dolénte!

Oh quánte vólte fuór de' teátri
 L' imménsa fólla dégl' idolátri
 Fra mílle plaúsi le féa codázze
 Fíno álla pórtá del súdo palázze,
 E riverénte stendéa il ginóccchio
 Perchè scendésse dál' auréo cócchio!
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte!

Quánte dovízie spandéva intórno
 Il súdo magnífico vásto soggiórno!
 Brónzi, colónne, vási, cristáli,
 Argénto ed óro, cócchi e caváli . . .
 Di fióri e gémme da tútte bándé,
 Sóvra i súoi pássi piovéan ghirlánde . . .
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte!

Ma un dì fra l' ánsie d' un dúolo atróce
 Perdè la vísta, perdè la vóce —
 Ahi sventuráta! or per le stráde
 Va mendicándo l' altrúi pietáde,
 Élla che un giòrno per chi geméa
 De' suói tesóri l' árche schiudéa!
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte!

Ma il fréddo addóppia — gélida e spéssa
 La néve cópre la genufléssa,
 Che, pur pregándo, intirizzíta
 Strínge il Rosáριο fra le súde díta —
 Perchè la mísera confídi ancóra
 Nélla pietáde del ciel, che implóra,
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte!

A. FUSINATO.

EXERCISE FOR TRANSLATION.

1. A truly courageous man is he who has a knowledge of danger. We often see men who neither fear nor are afraid of death: yet we cannot call them courageous; because (being), ignorant of danger, they rush forward foolishly.

2. Francis I., going out from the council which had determined upon war with Italy, met his buffoon, who said to him, "Sire, it seems to me that your councillors are fools."—"Why?" asked the king. "Because," he replied, "they have been so long discussing what part of Italy they intend to enter, and have never said a word about the part to go out. Therefore, O sire! take care not to go there at all." A month after this, Francis was a prisoner in Pavia.

3. There are many people who think that they can learn the Italian language in three months; and (these people), after six months' study, do not know how to say, "I have just written; the clock has just struck ten; I should like to know it for certain."

VOCABULARY.

1. We see, *si vedono*; they rush, *spíngono*.
2. Going, *uscéndo*; met, *incontro*; have (been discussing) discussed, *hanno discusso*; said, *détto*; take care, *avvertíte*.
3. Think, *stímamo*; do know, *sánno*; I should like, *vorréi*.

CONVERSAZIONE.

<i>Che cosa dimandò egli?</i>	<i>Il perchè.</i>
<i>Che ora è?</i>	<i>Sóno appena battute le dieci.</i>
<i>Perchè non siéte venúto?</i>	<i>Perchè sóno stato alla villa.</i>
<i>È quèlla dunque la vostra amíca?</i>	<i>È ben lei.</i>
<i>Avéte vino, páne, formággio, qualche cosa?</i>	<i>Non ho próprio nulla da darvi?</i>
<i>Non avéte neppure una scodélla di látte?</i>	<i>Non ho nulla in verità.</i>
<i>È dunque un ánno e mézzo ch' ella è partíta?</i>	<i>No, non sóno ancora quíndici mesi?</i>
<i>Dóve dimóra il suo Signór pádre?</i>	<i>Dimóra quì vicíno.</i>
<i>Che effétto fa la medicína?</i>	<i>Guarísce talvólta e consóla spésso.</i>
<i>Quándo conósce úno il valóre dell' ácqua?</i>	<i>Quándo è asciútto (dry) il póz-zo.</i>

CHAPTER XXVIII.

CONJUNCTIONS AND INTERJECTIONS.

MNEMONIC EXERCISE.

Via, via ; méno ciárle !
Oimè ! che védo mái ?
Deh ! non lo fáte,
Oh bélla ! son venúto per quésto,
Quándo è così, vádo vía,
Così díco ; ancór ío,
La cosa andò pur così,
Éhi, quel giòvine !
Ánimo, ánimo básta così !
Éhi, quèlla giòvine,
Evviva, il nóstro Semprónio !
Ío ve l' ho pur détto,
Non ha pure mostrato di conós-
cermi,
Oh ! se potéssi rídere, rideréi
pur di cuóre,
Al cán che fúgge, ognún grída,
dágli, dágli,
Per Bácco, più ci pénso, e
méno so compréndere il mo-
tívo,
Quésto partíto è il migliore ;
ánzi, il sólo cui débba appi-
gliármí,
E così, che cosa facciámo ?
Addío, cáro : dóve si va ?
Vía, non lo sgridáte : poveríno !
Ío vi ámo, perchè lo meritáte,

Come, come ; less talk !
 Alas ! what do I see ?
 Do not do it, I beg of you.
 Indeed ! I came on purpose.
 Since it is so, I shall go.
 I say so ; even I.
 It certainly went off so.
 Here, young man !
 Courage ! that will do.
 Well, miss.
 Bravo, our Sempronio !
 I have, however, told you.
 He did not even appear to know
 me.
 Oh ! if I could laugh, I would
 laugh willingly.
 When a dog runs, people cry
 after him, after him.
 Truly, the more I think of it,
 the less I understand the
 motive.
 This part is the best ; nay, the
 only one which I ought to
 take.
 Well, what are we going to
 do ?
 Adieu, my dear : where are
 you going ?
 There, don't scold him : poor
 boy !
 I love you, because you deserve
 it.

CONJUNCTIONS IN COMMON USE.

<i>E,</i>	and.	<i>Nonostante,</i>	} still, nevertheless, notwithstanding, for all that.
<i>O,</i>	or, either.	<i>Nondimeno,</i>	
<i>Nè,</i>	nor, neither.	<i>Nientediméno,</i>	
<i>Se,</i>	if, whether.	<i>Con tutto ciò,</i>	
<i>Ma,</i>	but.	<i>Non per tanto,</i>	
<i>Però,</i>	"	<i>Non per questo,</i>	
<i>Che,</i>	that.	<i>Ciò non ostante,</i>	
<i>Pure,</i>	yet, nevertheless.	<i>Ciò non di ménò,</i>	} not at all, not in- deed.
<i>Già,</i>	yet, already.	<i>Tuttavia,</i>	
<i>Anzi,</i>	nay, rather, on the contrary.	<i>Non già,</i>	} not only, not mere- ly.
<i>Anche,</i>	also, even.	<i>Non solo, }</i>	
<i>Anco,</i>	" "	<i>Non che, }</i>	} provided.
<i>Eziandto,</i>	" "	<i>Purchè,</i>	
<i>Altresì,</i>	" "	<i>A ménò chè,</i>	} unless.
<i>Ancora,</i>	also, even, again.	<i>Anzi che,</i>	
<i>Eppùre,</i>	yet, nevertheless.	<i>Anzi che no,</i>	} rather than not, rather so than otherwise.
<i>Ossia,</i>	or, either.		
<i>Ovvero,</i>	" "	<i>Sì,</i>	} so, thus.
<i>Oppùre,</i>	" "	<i>Così,</i>	
<i>Nemmeno,</i>	neither, not even.	<i>Cóme,</i>	} as, like.
<i>Nemmanco,</i>	" " "	<i>Siccome,</i>	
<i>Neppure,</i>	" " "	<i>Sicchè,</i>	} so, thus, wherefore.
<i>Neanche,</i>	" " "	<i>Così che,</i>	
<i>Tampoco,</i>	" " "	<i>Talchè,</i>	} so, so that. "
<i>Se mai,</i>	if ever, if indeed.	<i>Giacchè,</i>	
<i>Se pure,</i>	" "	<i>Cioè,</i>	} since.
<i>Se però,</i>	if however.	<i>Cioè a dire,</i>	
<i>Se non,</i>	unless, except, but.	<i>Vale a dire,</i>	} that is.
<i>Se non che,</i>	" " "	<i>Alménò,</i>	
<i>Acciò,</i>	} in order that, to the end that.	<i>Almánco,</i>	} that is to say. —
<i>Acciocchè,</i>		<i>Di più,</i>	
<i>Affine,</i>		<i>Inoltre,</i>	} at least.
<i>Affinchè,</i>		<i>Oltracchè,</i>	
<i>Ancorchè,</i>	even that.	<i>Oltracciò,</i>	} moreover.
<i>Contuttochè,</i>	" "	<i>D'altrónde,</i>	
<i>Chè,</i>	for, why, because.	<i>Dunque,</i>	} besides, besides this.
<i>Perchè,</i>	" " "	<i>Adunque,</i>	
<i>Poichè,</i>	because, since, as,	<i>Ónde,</i>	} " " "
<i>Posciacchè,</i>	after.	<i>Laónde,</i>	
<i>Perocchè,</i>	} because, whereas, as, since.	<i>Quíndi,</i>	} wherefore, where- upon.
<i>Imperocchè,</i>		<i>Perciò,</i>	
<i>Perciocchè,</i>		<i>In somma,</i>	} therefore, for which reason.
<i>Imperciochè,</i>		<i>In fine,</i>	
<i>Conciosiaccchè,</i>	although.	<i>Sia che,</i>	} in short, in conclu- sion.
<i>Quantunque,</i>	"	<i>Vuói,</i>	
<i>Sebbene,</i>	"	<i>Del résto,</i>	} whether, or, either.
<i>Benchè,</i>	"	<i>Per altro,</i>	
<i>Comechè,</i>	"		} otherwise, besides.
<i>Avvegnachè,</i>	"		

<i>Tánto,</i>	as.	<i>Intánto,</i>	} in the mean time, mean-
<i>Quánto,</i>	„	<i>Frattánto,</i>	
<i>Quándo,</i>	when.	<i>Méntre,</i>	whilst, whilst that.
<i>Quánd' ánche,</i>	even when.	<i>Méntrecchè,</i>	„ „ „
<i>In guisa che,</i>	} so that, in such a	<i>Sálvo,</i>	save, saving, except.
<i>In módo che,</i>		<i>Eccétto,</i>	„ „ „
<i>In maniera che,</i>		<i>Tránne,</i>	„ „ „
<i>Dì módo che,</i>		<i>Fuorchè,</i>	„ „ „
<i>Dì maniera che,</i>		<i>Fórse,</i>	perhaps.
		<i>Óra,</i>	now.

I. *Púre* is often used in the sense of *ancóra* (even), and *sólo* (only).

II. *Perchè* has four significations : 1. In an interrogative phrase, it has the meaning of “why ;” as, *Perchè andáte vià?* why do you go away? 2. Followed by a verb in the subjunctive, it signifies “in order that ;” as, *Non vi ho dato il denáro perchè lo spendiáte súbito,* I did not give you the money that (in order that) you should immediately spend it. 3. It is used for “though ;” as in the phrase of Dante, *Non lasciávam l'andár, perchè e' dicésse,* We did not cease walking, although he spoke. 4. It also signifies “because ;” as, *Perchè ridéte?* *Perchè ho vóglia di rídere,* Why do you laugh? Because I wish to laugh.

III. *Ánzi* is sometimes used for “before ;” as, *Ánzi témpo, ánzi l'óra, ánzi la mía mórte,* before the time, before the hour, before my death.

IV. *Méntre, nel méntre che* or *méntre che, in témpo che,* signifies “whilst” or “whilst that ;” as, *Méntr' égli cantáva, io balláva,* whilst he sung, I danced.

V. Many conjunctions, as *nondiméno, ciò non ostante,* etc., contain in themselves a pronoun, a preposition, an adverb, etc. ; but, from their office of joining sentences together, they are commonly reckoned amongst conjunctions, though in fact they are but *conjunctive phrases*.

INTERJECTIONS IN COMMON USE.

<i>Ah!</i>	ah!	ha! alas!	<i>Ahimè! aimè!</i>	alas (me)!
<i>Eh! e!</i>	eh!		<i>Ehimè! eimè!</i>	"
<i>Uh!</i>	uh!		<i>Ohimè! oimè!</i>	"
<i>Oh! o!</i>	oh! ho!		<i>Omè!</i>	"
<i>Uh!</i>	uh!		<i>Oitè!</i>	alas (thee)!
<i>Ahi!</i>	ah! alas!	[there!]	<i>Oisè!</i>	alas (him or her)!
<i>Éhi!</i>	here!	ho hey! ho	<i>Guà!</i>	woe!
<i>Óhi! ói!</i>	ah! oh!		<i>Aiùto!</i>	help!
<i>Úhi!</i>	ah! alas!		<i>O Dio!</i>	O Heavens!
<i>Deh!</i>	ah! alas!	pray!	<i>Lásso!</i>	alas!
		prithée!	<i>Lásso me!</i>	"
<i>Doh!</i>	oh! pshaw!		<i>Ahi lássò!</i>	"
<i>Ah, ah!</i>	ah, ah!		<i>Póvero me!</i>	wretched that I am! unfortunate that I am! wretched me! poor me!
<i>Eh, eh!</i>	eh, eh!		<i>Misero me!</i>	
<i>Oh, oh!</i>	oh, oh!		<i>Meschíno me!</i>	
<i>Poh!</i>	poh!		<i>Dolén-te me!</i>	
<i>Puh! pu!</i>	pu! pooh!		<i>O me beáto!</i>	happy that I am! happy me!
<i>Éia!</i>	halloo!		<i>O me felice!</i>	
<i>Olà!</i>	holla! ho there!		<i>Beáto me!</i>	
<i>Così!</i>	so! thus!		<i>Felíce me!</i>	
<i>Sì!</i>	yes, certainly!		<i>Álto!</i>	halt!
<i>Già!</i>	"		<i>Sta!</i>	stop!
<i>Púre!</i>	yet!		<i>Ohè!</i>	take care! have care! beware!
<i>Cóme!</i>	how! how then!		<i>Guárda!</i>	
	why! why so!		<i>Lárgo!</i>	
<i>Su!</i>	up, up! come! come then!		<i>Piáno,</i>	softly! gently! slowly!
<i>Orsù!</i>			<i>Adágio,</i>	
<i>Su, su!</i>			<i>Zi! zùto!</i>	whist! hush!
<i>Via!</i>			<i>Chéto!</i>	quiet! still!
<i>Via, via!</i>	away!		<i>Non più!</i>	enough!
<i>Eh via!</i>	fie! fie upon!		<i>Bástà!</i>	"
<i>Vergógna!</i>	for shame!		<i>Silénzio!</i>	silence!
<i>Oibò!</i>	oh, fie! oh, fough!		<i>Tacéte!</i>	"
<i>Ànimo!</i>	courage! cheer up!		<i>Andáte!</i>	away!
<i>Corággio!</i>	"		<i>Badáte!</i>	mind! have care! beware!
<i>Fáte cuóre!</i>	"		<i>All' értà!</i>	
<i>Béne!</i>	well!		<i>Státe all' értà!</i>	
<i>Brávo!</i>	bravo! very well!		<i>Dì grázia!</i>	pray!
<i>Buóno!</i>	good!		<i>Per carità!</i>	for charity's sake!
<i>Viva!</i>	long live!		<i>Per amor del ciélo!</i>	for heaven's sake!
<i>Eh viva! evviva!</i>	huzza!		<i>Mercè,</i>	mercy! mercy upon us!
<i>Cápperi!</i>	ay! heyday! marry!		<i>Misericórdia,</i>	
<i>Cáppita!</i>			<i>Possibile!</i>	is it possible!
<i>Poffáre!</i>			<i>Appúnto!</i>	exactly! just!
<i>Oh bella!</i>	fine!		<i>Pensáte!</i>	just think!*
<i>Ecco!</i>	lo! behold!			

* It is important to observe, that, as some of these interjections are used to express different and even contrary emotions or affections of the mind, their exact signification can only be determined by the sense of the words which accompany them, or give rise to the exclamation.

The interjections *lásso*, *póvero*, *mísero*, *meschino*, *beáto* (*me!*), are mere adjectives; and, when used by a female, take the feminine termination, — *lássa*, *póvera*, *mísera* (*me!*), etc.; and in the plural make *lássì*, *póveri* (*nói!*), etc., for the masculine; and *lásse*, *póvere* (*nói!*), etc., for the feminine; as, —

<i>Lássa me! in che mal' óra nác-</i> <i>qui?</i>	Alas! in what evil hour was I born?
<i>Míseri nói! che siám, se Iddío</i> <i>cí láschia?</i>	Miserable that we are! what becomes of us, if God for- sakes us?

Brávo, *zítto*, *chéto*, are also adjectives; and when used in speaking to a female, or to more than one male or female, follow the same rule; as, —

<i>Bráva! cóme cuándo?</i>	Bravo! as when?
<i>Zítte, un pó'!</i>	Hush, a little!

Brávo is also used in its superlative, and makes *bravíssimo*, *bravíssima*, *bravíssimi*, *bravíssime*, "bravissimo."

READING LESSON.

La Rondinélla.

Rondinélla pellegrína
Che ti pòsi in sul veróne
Ricantándo ógni mattína
Quélla flébile canzóne,
Che vuói dírmì in túa favélla
Pellegrína rondinélla?

Solitária nél' oblío,
Dal túo spóso abbandonáta,
Piángi fórze al piánto mío
Vedovélla sconsoláta?
Piángi, piángi in tua favélla,
Pellegrína rondinélla.

Pur di me máncò infelíce
Tu álle pénne almén t' affídi,

Scórri il lágo e la pendíce,
 Émpi l' ária de' tuói grídi,
 Tútto il giòrno in túa favélla,
 Lúì chiamándo, o rondinélla !

Oh, se ánc'h' io ! Ma lo conténde
 Quésta bássa angústa vólta,
 Dóve sóle non risplénde,
 Dóve l' ária ancór m' è tólta,
 D' ónde a te la mía favélla
 Giúnge appéna, o rondinélla !

Il settémbré innánzi viéne,
 E a lasciármì ti preparí:
 Tu vedráì lontáne aréne,
 Nuóvi mónti, nuóvi mári,
 Salutándo in túa favélla,
 Pellegrína rondinélla.

Ed ío tútte le mattíne
 Riapréndo gli ócchi al piánto
 Fra le névi e fra le bríne
 Crederò d' údir quel cánto,
 Ónde par che in túa favélla
 Mi compíanga, o rondinélla.

Una cróce a primavéra
 Troveráì su quésto suólo ;
 Rondinélla in su la séra
 Sóvra a léi raccógli il vólo:
 Dille páce in túa favélla,
 Pellegrína rondinélla !

EXERCISE FOR TRANSLATION.

1. Lycurgus prohibited those who returned from a feast taking a light, in order that the fear of not being able to find their homes might prevent their becoming intoxicated.

2. There is nothing meaner than to see hypocrites launching their thunders against the weaknesses of humanity, whilst their heart is the sink of every vice.

3. Vespasian incurred the danger of being condemned to death, because he gaped while the fool Nero was singing on the stage in Rome.

4. During summer evenings, Dante was accustomed to sit upon a stone, which is still religiously preserved in Florence. One evening, a man unknown to him passed before him, and said, "Sir, I have promised to give an answer, and know not how to get myself out of the difficulty: you, who are so learned, can suggest it to me. What is the best mouthful?" Dante immediately answered, "An egg." A year after, at the same hour, Dante being seated on the same stone, the same man, whom he had not since seen, returned, and asked, "With what?" Dante, without hesitation, answered, "With salt."

VOCABULARY.

1. Prohibited, *vietò*; returned, *tornávano*; might prevent, *impedisse*; intoxicated, *ubbriacáte*.
2. Launching thunders, *scagliáre i fúlmini*; sink, *sentína*.
3. Incurred (ran), *córse*; gaped, *sbadigliáva*.
4. Was accustomed, *soléra*; unknown, *sconosciúto*; to get out, etc., *trármí d' affáre*; can suggest, *potréste suggeríre*; mouthful, *boccóne*; without hesitation, *sénza méttér témpo in mézzo*.

CONVERSAZIONE.

- | | |
|--|--|
| <i>Quál fu il regálo che féce un colonnello ad uno de suoi granatieri che pugnando valorosissimamente aveva perdute ambe le braccia?</i> | <i>Uno scúdo, credendo forse con ciò di ricompensarlo di tanta perdita.</i> |
| <i>Tale meschinità non eccitò essa lo sdegno del bravo soldato?</i> | <i>Certamente, e con ragione disse al suo Colonnello — Credete forse ch' io non abbia perduto che un paio di guanti?</i> |
| <i>Quelle fama hanno lasciata Ludovico XI. e Ferdinando d' Arragona?</i> | <i>Una tristissima fama, perchè furono entrambi crudeli e perfidi.</i> |
| <i>Non si chiamarono, il primo cristianissimo e l' altro cattolico?</i> | <i>Sì, e ciò prova che l' ombra del trono può coprire immensi delitti.</i> |
| <i>Che rispose Dante a chi gli domandava qual fosse il miglior boccóne?</i> | <i>Un uovo con sale.</i> |

Auxiliary Verbs.

Avére, to have.

INFINITIVE MOOD.—*Avére*, to have.

INDICATIVE MOOD.

PRESENT TENSE.

<i>ho</i> or <i>ò</i> ,	I have.	<i>abbiamo</i> (<i>avémo</i>),	we have.
<i>hai</i> or <i>ai</i> ,	thou hast.	<i>avéte</i> ,	you have.
<i>ha</i> or <i>a</i> (<i>ave</i>),	he has.	<i>hanno</i> or <i>danno</i> ,	they have.

IMPERFECT TENSE.

<i>io avéra</i> or <i>avéa</i> ,	I had.	<i>avevamo</i> ,	we had.
<i>tu avévi</i> ,	thou hadst.	<i>avevate</i> ,	you had.
<i>egli avéra</i> or <i>avéa</i> ,	he had.	<i>avévano</i> (<i>avieno</i>),	they had.

PERFECT TENSE.

<i>ebbi</i> ,	I had.	<i>avémmo</i> ,	we had.
<i>avésti</i> ,	thou hadst.	<i>avéste</i> ,	you had.
<i>ebbe</i> ,	he had.	<i>ebbero</i> ,	they had.

FUTURE TENSE.

<i>avrò</i> ,	I shall have.	<i>avrémo</i> ,	we shall have.
<i>avrà</i> ,	thou wilt have.	<i>avréte</i> ,	you will have.
<i>avrà</i> ,	he will have.	<i>avranno</i> ,	they will have.

CONDITIONAL MOOD.

PRESENT TENSE.

<i>avrei</i> (<i>avria</i>),	I should have.	<i>avrémmo</i> ,	we could have.
<i>avrésti</i> ,	thou wouldst have.	<i>avréste</i> ,	you should have.
<i>avrebbe</i> (<i>avria</i>),	he would have.	<i>avrebbero</i> (<i>avriano</i>),	they would have.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>che io abbia</i> ,	if I may have.	<i>che abbiamo</i> ,	if we may have.
<i>che tu abbia</i> or <i>abbi</i> ,	if thou mayst have.	<i>che abbiate</i> ,	if you may have.
<i>che egli abbia</i> ,	if he may have.	<i>che abbiano</i> ,	if they may have.

IMPERFECT TENSE.

<i>che io avéssi</i> ,	if I might have.	<i>che avéssimo</i> ,	if we should have.
<i>che tu avéssi</i> ,	if thou couldst have.	<i>che avéste</i> ,	if you might have.
<i>che egli avésse</i> ,	if he would have.	<i>che avéssero</i> (<i>-ino</i>),	if they might have.

IMPERATIVE MOOD.

<i>abbi tu</i> ,	have thou.	<i>abbiamo noi</i> ,	let us have.
<i>abbia egli</i> ,	let him have.	<i>abbiate voi</i> ,	have ye.
		<i>abbiano egli</i> ,	let them have.

GERUND.

<i>avéndo</i> ,	having.
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COMPOUND TENSES.

<i>avénte</i> ,	having.	<i>io ho avuto</i> ,	I have had.
<i>avuto</i> , <i>avuta</i> (s.), }	had.	<i>io avéra avuto</i> ,	I had had.
<i>avuti</i> , <i>avute</i> (p.), }	had.	<i>io ebbi avuto</i> ,	I had had.
<i>avéndo avuto</i> ,	having had.	<i>io avrò avuto</i> ,	I shall have had.
		<i>io avrei avuto</i> ,	I should have had.
		<i>che io abbia avuto</i> ,	if I may have had.
		<i>che io avéssi avuto</i> ,	if I might have had.

Èssere, to be.INFINITIVE MOOD.—*Èssere*, to be.

INDICATIVE MOOD.

PRESENT TENSE.

<i>io sono,</i> <i>sói or se',</i> <i>è,</i>	I am. thou art. he is.	<i>siàmo (sèmo),</i> <i>siète (scète),</i> <i>sòno,</i>	we are. you are. they are.
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IMPERFECT TENSE.

<i>io era,</i> <i>èri,</i> <i>era,</i>	I was. thou wast. he was.	<i>eravamo (éramo),</i> <i>eravate,</i> <i>erano,</i>	we were. you were. they were.
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PERFECT TENSE.

<i>fui,</i> <i>fósti,</i> <i>fu (fue),</i>	I was. thou wast. he was.	<i>fùmmo,</i> <i>fóste,</i> <i>fùrono (fünno),</i>	we were. you were. they were.
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FUTURE TENSE.

<i>sarò (fia),</i> <i>sarai,</i> <i>sarà (fia, fie),</i>	I shall be. thou wilt be. he will be.	<i>sarémo,</i> <i>sarète,</i> <i>saranno (fiano),</i>	we shall be. you will be. they will be.
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CONDITIONAL MOOD.

PRESENT TENSE.

<i>sarei (saria, fóra),</i> <i>sarèsti,</i> <i>sarebbe (saria, fóra),</i>	I should be. thou wouldst be. he would be.	<i>sarémmo,</i> <i>sarèste,</i> <i>sarebbero (sariano),</i>	we should be. you should be. they should be
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SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>che io sia,</i> <i>che tu sia, or sii,</i> <i>che egli sia,</i>	if I may be. if thou mayst be. if he may be.	<i>che siàmo,</i> <i>che siàte,</i> <i>che siano, or sieno,</i>	if we may be. if you may be. if they may be.
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IMPERFECT TENSE.

<i>che io fossi (fússi),</i> <i>che tu fossi,</i> <i>che egli fosse,</i>	if I were, or should be. if thou wert. if he were.	<i>che fossimo,</i> <i>che foste,</i> <i>che fossero (fóssino),</i>	if we were. if you were. if they were.
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IMPERATIVE MOOD.

<i>sia, or sii tu,</i> <i>sia egli,</i>	be thou. let him be.	<i>siàmo noi,</i> <i>siàte voi,</i> <i>siano, or sieno egli, no,</i>	let us be. be ye. let them be.
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GERUND.

<i>essèndo,</i>	being.
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PARTICIPLES.

<i>stàto, stàta</i> * (s.), }	been.
<i>stàti, stàte</i> (p.), }	
<i>essèndo stàto,</i>	having been.

COMPOUND TENSES.

<i>io sono stàto,</i>	I have been.
<i>io era stàto,</i>	I had been.
<i>io sarò stàto,</i>	I shall have been.
<i>io sarei stàto,</i>	I should have been.
<i>che io sia stàto,</i>	if I may have been.
<i>che io fossi stàto,</i>	if I might have been.

* The past participle of the verb *èssere* always agrees with the subject in gender and number: thus we say, *io sono stàto*, if the subject is masculine singular; *io sono stàta*, if feminine singular; *noi siàmo stàti*, if masculine plural; *noi siamo stàte*, if feminine plural; and so on.

Regular Verbs.

VARIATION OF ACTIVE VERBS.

Active verbs, in the compound tenses, are varied with the auxiliary verb *avére*, to have.

FIRST CONJUGATION.

Amáre, to love.

PARADIGM OF THE VERBS ENDING IN *áre*.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>am-áre</i> ,	to love.	<i>avére amáto</i> , to have loved.

GERUND.

<i>Present.</i>		<i>Past.</i>
<i>am-ándo</i> ,	loving.	<i>avéndo amáto</i> , having loved.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>am-ánte</i> (s.), <i>am-ánti</i> (p.),* loving.		<i>am-áto</i> (m. s.), <i>am-áti</i> (p.), loved. <i>am-áta</i> (f. s.), <i>am-áte</i> (p.),* loved.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>ám-o</i> ,	I love, <i>or</i> do love.	<i>am-iámo</i> ,	we love.
<i>ám-i</i> ,	thou lovest.	<i>am-áte</i> ,	you love.
<i>ám-a</i> ,	he loves.	<i>ám-ano</i> ,	they love.

Imperfect.

<i>io am-áva</i> ,	I loved, <i>or</i> did love.	<i>am-avámo</i> ,	we loved.
<i>am-ávi</i> ,	thou lovedst.	<i>am-aváte</i> ,	you loved.
<i>égli am-áva</i> ,	he loved.	<i>am-ávano</i> ,	they loved.

Perfect.

<i>am-ái</i> ,	I loved, <i>or</i> did love.	<i>am-ámmo</i> ,	we loved.
<i>am-ásti</i> ,	thou lovedst.	<i>am-áste</i> ,	you loved.
<i>am-ò</i> ,	he loved.	<i>am-árono</i> (<i>am-áro</i>),	they loved.

Future.

<i>am-erò</i> ,†	I shall <i>or</i> will love.	<i>am-erémo</i> ,	we shall <i>or</i> will love.
<i>am-erái</i> ,	thou wilt love.	<i>am-eréte</i> ,	you will love.
<i>am-erá</i> ,	he will love.	<i>am-eránno</i> ,	they will love.

* The present participle of active verbs, like that of *avére*, agrees with the subject of the proposition in gender and number. The past participle agrees, sometimes, with the object in gender and number.

† The verbs of this conjugation in the future and the conditional change the *a* of their terminations for *e*, and make *am-erò*, instead of *am-arò*, etc.

COMPOUND TENSES.

Second Perfect.

<i>ho amato,</i>	I have loved.	<i>abbiamo amato,</i>	we have loved.
<i>hai amato,</i>	thou hast loved.	<i>avete amato,</i>	you have loved.
<i>ha amato,</i>	he, she, or it has loved.	<i>hanno amato,</i>	they have loved.

Pluperfect.

<i>io aveva amato,</i>	I had loved.	<i>avevamo amato,</i>	we had loved.
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Second Pluperfect.

<i>ebbi amato,</i>	I had loved.
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Future Anterior.

<i>avrò amato,</i>	I shall have loved
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SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io am-i (am-e),</i>	that I love, or may love.	<i>che am-iàmo,</i>	that we love.
<i>che tu am-i,</i>	that thou lovest.	<i>che am-iàte,</i>	that you love.
<i>che egli am-i (am-e),</i>	that he loves.	<i>che am-ino,</i>	that they love.

Imperfect.

<i>che io am-àssi,</i>	if I loved, or should love.	<i>che am-àssimo,</i>	if we loved.
<i>che tu am-àssi,</i>	if thou lovedst.	<i>che am-àste,</i>	if you loved.
<i>che egli am-àsse,</i>	if he loved.	<i>che am-àssero (-ino),</i>	if they loved.

COMPOUND TENSES.

Perfect.

<i>che io abbia amato,</i>	that I have loved, or may have loved.
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Pluperfect.

<i>che io avessi amato,</i>	if I had loved.
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CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>am-eréi (am-eria),</i>	I should love.	<i>am-erémmo,</i>	we should love.
<i>am-erésti,</i>	thou wouldst love.	<i>am-eréste,</i>	you would love.
<i>am-erébbe (am-eria),</i>	he would love.	<i>am-erébbero (ameriano),</i>	they would love.

COMPOUND TENSE.

Past.

avrei amato, I should, would, or could have loved, or might have loved.

IMPERATIVE MOOD.

<i>am-a tu,</i>	love thou.	<i>am-iàmo noi,</i>	let us love.
<i>am-i egli,</i>	let him love.	<i>am-àte voi,</i>	love ye.
		<i>am-ino egli,</i>	let them love.

Besides the foregoing changes of termination, there are some verbs of the first conjugation which undergo in some persons and tenses a change of orthography.

Verbs ending in *ciàre*, *giàre*, drop the *i*, which follows *c*, *g*, whenever *ci*, *gi*, precede *e*, *i*; as, *Buciàre*, to kiss; *fregiàre*, to adorn.

Verbs ending in *iàre*, in which *ia* form one syllable, drop the *i* whenever it is followed by another *i*; as, *Noiàre*, to annoy.

Verbs ending in *iàre*, in which *ia* form two syllables, drop the *i* only when it would be followed by the vowels *ia*; as, *Inviàre*, to send.

*Variation of the Verb Cercare.*PARADIGM OF THE VERBS ENDING IN *câre*.

INDICATIVE MOOD.

Present.

cerc-o,
cercH-i,
cerc-a,

I search, or do search.
thou searchest.
he searches.

cercH-iâmo,
cerc-âte,
cerc-ano,

we search.
you search.
they search.

Future.

cercH-erô,
cercH-erâi,
cercH-erâ,

I shall or will search.
thou wilt search.
he will search.

cercH-erêmo,
cercH-erête,
cercH-erânno,

we shall search.
you will search.
they will search.

SUBJUNCTIVE MOOD.

Present.

che io cercH-i (-e),
che tu cercH-i,
che egli cercH-i (-e),

that I search.
that thou search.
that he search.

che cercH-iâmo,
che cercH-iâte,
che cercH-ino,

that we search.
that you search.
that they search.

CONDITIONAL MOOD.

Present.

cercH-erêi (-eria),
cercH-erêsti,
cercH-erêbbe,

I should search.
thou wouldst search.
he would search.

cercH-erêmmo,
cercH-erêste,
cercH-erêbbero,

we should search.
you would search.
they would search.

IMPERATIVE MOOD.

cerc-a tu,
cercH-i egli,

search thou.
let him search.

cercH-iâmo noi,
cerc-âte voi,
cercH-ino êgliño,

let us search.
search ye.
let them search.

Tenses conjugated like those of the regular verb are omitted.

*Variation of the Verb Pregáre.*PARADIGM OF THE VERBS ENDING IN *gáre*.

INDICATIVE MOOD.

Present.

<i>preg-o,</i> <i>prégH-i,</i> <i>prég-a,</i>	I entreat, <i>or</i> do entreat. thou entreatest. he entreats.	<i>pregH-iámo,</i> <i>prég-áte,</i> <i>prég-ano,</i>	we entreat. you entreat. they entreat.
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Future.

<i>pregH-erò,</i> <i>pregH-erái,</i> <i>pregH-erà,</i>	I shall <i>or</i> will entreat. thou wilt entreat. he will entreat.	<i>pregH-erémo,</i> <i>pregH-eréte,</i> <i>pregH-eránno,</i>	we shall entreat. you will entreat. they will entreat.
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SUBJUNCTIVE MOOD.

Present.

<i>che io prégH-i (-e),</i> <i>che tu prégH-i,</i> <i>che egli prégH-i (-e),</i>	that I entreat. that thou entreat. that he entreat.	<i>che pregH-iámo,</i> <i>che prégH-iáte,</i> <i>che prégH-ino,</i>	that we entreat. that you entreat. that they entreat.
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CONDITIONAL MOOD.

Present.

<i>prégH-eréi,</i> <i>pregH-erésti,</i> <i>pregH-erébbe,</i>	I should entreat. thou wouldst entreat. he would entreat.	<i>pregH-erémmo,</i> <i>pregH-eréste,</i> <i>pregH-erébbero,</i>	we should entreat. you would entreat. they would entreat.
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IMPERATIVE MOOD.

<i>preg-a tu,</i> <i>pregH-i égli,</i>	entreat thou. let him entreat.	<i>pregH-iámo nói,</i> <i>prég-áte vói,</i> <i>prégH-ino égliño,</i>	let us entreat. entreat ye. let them entreat
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SECOND CONJUGATION.

The verbs of this conjugation are commonly divided into two classes, — those ending in *ēre* (long), accented, and those ending in *ĕre* (short), unaccented: both of these in the perfect have two terminations, *ēi* and *ētti*, except a few which have the termination *ēi* only.

Variation of the Verb Temére.

PARADIGM OF THE VERBS ENDING IN *ēre* (LONG), ACCENTED, AND OF THOSE WHICH, IN THE PERFECT, END IN *ēi* AND *ētti*.

INFINITIVE MOOD.

<i>Present.</i>			<i>Past.</i>	
<i>tem-ēre</i> ,	to fear	|	<i>avēre temūto</i> ,	to have feared.

GERUND.

<i>Present.</i>			<i>Past.</i>	
<i>tem-ēndo</i> ,	fearing.	|	<i>avēndo temūto</i> ,	having feared.

PARTICIPLE.

<i>Present.</i>			<i>Past.</i>	
<i>tem-ēnte</i> (s.), <i>tem-ēnti</i> (p.),	fearing.	|	<i>tem-ūto</i> (m. s.), <i>temūti</i> (p.),	feared.
		|	<i>tem-ūta</i> (f. s.), <i>temūte</i> (p.),	feared.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>tēm-o</i> ,	I fear, or do fear.	|	<i>tem-iāmo</i> ,	we fear.
<i>tēm-i</i> ,	thou fearest.	|	<i>tem-ēte</i> ,	you fear.
<i>tēm-e</i> ,	he fears.	|	<i>tēm-ono</i> ,	they fear.

Imperfect.

<i>io tem-ēva</i> or <i>tem-ēa</i> ,	I feared, or did fear.	|	<i>tem-evāmo</i> ,	we feared.
<i>tem-ēvi</i> ,	thou fearedst.	|	<i>tem-evāte</i> ,	you feared.
<i>egli tem-ēva</i> ,	he feared.	|	<i>tem-evāno</i> ,	they feared.

Perfect.

<i>tem-ēi</i> or <i>tem-ētti</i> ,	I feared, or did fear.	|	<i>tem-ēmmo</i> ,	we feared.
<i>tem-ēsti</i> ,	thou fearedst.	|	<i>tem-ēste</i> ,	you feared.
<i>tem-ē</i> or <i>tem-ētte</i> ,	he feared.	|	<i>tem-ērōno</i> ,	they feared.

Future.

<i>tem-erò,</i> <i>tem-erai,</i> <i>tem-erà,</i>	I shall or will fear. thou wilt fear. he will fear.		<i>tem-eremo,</i> <i>tem-erete,</i> <i>tem-eranno,</i>	we shall or will fear. you will fear. they will fear.
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COMPOUND TENSES.

Second Perfect.

<i>ho temùto,</i>	I have feared.		<i>abbiamo temùto,</i>	we have feared.
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Pluperfect

io avéva temùto, I had feared, etc.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io tém-a,</i> <i>che tu tém-a or -i,</i> <i>che egli tém-a,</i>	that I fear. that thou fear that he fear.		<i>che tem-iàmo,</i> <i>che tem-iàte,</i> <i>che tém-ano,</i>	that we fear. that you fear. that they fear.
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Imperfect.

<i>che io tem-éssi,</i> <i>che tu tem-éssi,</i> <i>che egli tem-ésse,</i>	if I feared. if thou fearedst. if he feared.		<i>che tem-éssimo,</i> <i>che tem-éste,</i> <i>che tem-éssero,</i>	if we feared. if you feared. if they feared.
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COMPOUND TENSES.

Perfect.

che io abbia temùto, that I have feared.

Pluperfect.

che io avéssi temùto, if I had feared.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>tem-eréi (-eria),</i> <i>tem-erésti,</i> <i>tem-erebbe (-eria),</i>	I should fear. thou wouldst fear. he would fear.	|	<i>tem-erémmo,</i> <i>tem-eréste,</i> <i>tem-erébbero,</i>	we should fear. you would fear. they would fear.
--	--	--	--	--

COMPOUND TENSE.

Past.

avréi temùto, I should, would, or could have feared, or might have feared.

IMPERATIVE MOOD.

<i>tém-i tu,</i> <i>tém-a egli,</i>	fear thou. let him fear.		<i>tem-iàmo noi,</i> <i>tem-éte voi,</i> <i>tém-ano egli,</i>	let us fear. fear ye. let them fear.
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Variation of the Verb Tessere.

PARADIGM OF THE VERBS ENDING IN *ère* (SHORT), UNACCENTED;
AND OF THOSE WHICH, IN THE PERFECT, END IN *éi* ONLY.

INFINITIVE MOOD.

<i>Present.</i>			<i>Past.</i>	
<i>téss-ere,</i>	to weave.	|	<i>avére tessúto,</i>	to have woven.

GERUND.

<i>Present.</i>			<i>Past.</i>	
<i>téss-éndo,</i>	weaving.	|	<i>avéndo tessúto,</i>	having woven.

PARTICIPLE.

<i>Present.</i>			<i>Past.</i>	
<i>téss-énte</i> (s.), <i>téss-énte</i> (p.),	weaving.	|	<i>téss-úto</i> (m. s.), <i>téss-úti</i> (p.),	woven.
		|	<i>téss-úta</i> (f. s.), <i>téss-úte</i> (p.),	woven.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

téss-o, I weave, or do weave, or am weaving. | *téss-iámo* (*téss-émo*), we weave.

Imperfect.

io téss-éva or *téss-éa*, I wove, or did weave, or was weaving.

Perfect.

<i>téss-éi</i> ,	I wove, or did weave.	|	<i>téss-émmo</i> ,	we wove.
<i>téss-ésti</i> ,	thou wovest.	|	<i>téss-éste</i> ,	you wove.
<i>téss-é</i> (<i>téss-éó</i>),	he wove.	|	<i>téss-érono</i> ,	they wove.

Future.

téss-erò, I shall or will weave.

COMPOUND TENSES.

*Second Perfect.**io tessúto,* I have woven*Pluperfect.**io avéva tessúto,* I had woven, etc

SUBJUNCTIVE MOOD.

SIMPLE TENSE.

*Present.**che io téss-a,* that I weave.*Imperfect.**che io tess-éssi,* that I wove.

COMPOUND TENSES.

*Perfect.**che io ábbia tessúto,* that I may have woven.*Pluperfect.**che io avéssi tessúto,* if I might have woven.

CONDITIONAL MOOD.

SIMPLE TENSE.

*Present.**tess-eréi (tess-eria),* I should, would, or could weave, or might weave.

COMPOUND TENSE.

*Past.**avréi tessúto,* I should, would, or could have woven, or might have woven.

IMPERATIVE MOOD.

téss-i tu, weave thou.

Verbs ending in *cēre* (long), accented, in order to preserve the soft sound of *c* in all their inflections, take an *i* after that consonant, whenever it is followed by *a, o, u*; as, *Tacére*, to be silent.

Verbs ending in *iere* drop the *i* whenever it is followed by another *i*; as *Émpiere*, to fill.

THIRD CONJUGATION.

The verbs of this conjugation are divided into three classes, — those which, in the present of the indicative, end in *o*; those which end in *isco*; and those which have both of these terminations.

Variation of the Verb Sentire.

PARADIGM OF THE VERBS OF THE THIRD CONJUGATION, WHICH, IN THE PRESENT OF THE INDICATIVE, END IN *o* ONLY.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>	
<i>sent-ire,</i>	to hear.	<i>avere sentito,</i>	to have heard.

GERUND.

<i>Present.</i>		<i>Past.</i>	
<i>sent-endo,</i>	hearing.	<i>avendo sentito,</i>	having heard.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>	
<i>sent-ente</i> (s.), <i>sent-énti</i> (p.), hearing.		<i>sent-ito</i> (m. s.), <i>sent-iti</i> (p.), heard.	
		<i>sent-ita</i> (f. s.), <i>sent-ite</i> (p.), heard.	

INDICATIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>			
<i>sent-o,</i>	I hear, or do hear.	<i>sent-iamo,</i>	we hear.
<i>sent-i,</i>	thou hearest.	<i>sent-ite,</i>	you hear.
<i>sent-e,</i>	he hears.	<i>sent-ono,</i>	they hear.

Imperfect.

<i>io sent-iva</i> or <i>sent-ia,</i>	I heard, or did hear.	<i>sent-ivamo,</i>	we heard.
<i>sent-ivi,</i>	thou heardest.	<i>sent-ivate,</i>	you heard.
<i>egli sent-iva</i> or <i>sent-ia,</i>	he heard.	<i>sent-ivano,</i>	they heard.

Perfect.

<i>sent-ii,</i>	I heard, or did hear.	<i>sent-immo,</i>	we heard.
<i>sent-isti,</i>	thou heardest.	<i>sent-iste,</i>	you heard.
<i>sent-i</i> (<i>sent-io</i>),	he heard.	<i>sent-irono,</i>	they heard.

Future.

<i>sent-irò,</i> <i>sent-irài,</i> <i>sent-irà,</i>	I shall or will hear. thou wilt hear. he will hear.		<i>sent-irémo,</i> <i>sent-irète,</i> <i>sent-iránno,</i>	we will hear. you will hear. they will hear.
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COMPOUND TENSES.

Second Perfect.

<i>ho sentito,</i>	I have heard.
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Pluperfect.

<i>io avéva sentito,</i>	I had heard, etc.
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SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io sent-A,</i> <i>che tu sent-A or -I,</i> <i>che egli sent-A,</i>	that I hear. that thou hear. that he hear.		<i>che sent-iàmo,</i> <i>che sent-iàte,</i> <i>che sent-ANO,</i>	that we hear. that you hear. that they hear.
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Imperfect.

<i>che io sent-issi,</i> <i>che tu sent-issi,</i> <i>che sent-isse,</i>	that I heard. that thou heardst. that he heard.		<i>che sent-issimo,</i> <i>che sent-iste,</i> <i>che sent-issero,</i>	if we heard. if you heard. if they heard.
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COMPOUND TENSES.

Perfect.

<i>ho abbia sentito,</i>	that I may have heard.
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Pluperfect.

<i>io avéssi sentito,</i>	if I had heard.
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CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>sent-iréi (-iria),</i> <i>sent-irésti,</i> <i>sent-irèbbe (-iria),</i>	I should hear. thou wouldst hear. he would hear.		<i>sent-irémmo,</i> <i>sent-iréste,</i> <i>sent-irèbbero,</i>	we should hear. you would hear. they would hear.
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COMPOUND TENSE.

Past.

avréi sentito, I should, would, or could have heard, or might have heard.

IMPERATIVE MOOD.

<i>sént-I tu,</i> <i>sént-A egli,</i>	hear thou. let him hear.		<i>sent-iàmo nói,</i> <i>sent-ite vói,</i> <i>sént-ANO églino,</i>	let us hear. hear ye. let them hear.
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Variation of the Verb *Esibire*.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,
IN THE PRESENT OF THE INDICATIVE, HAVE THE
TERMINATION *isco* ONLY.

INFINITIVE MOOD.

<i>Present.</i>	<i>Past.</i>
<i>Esib-ire</i> , to offer.	<i>avére esibito</i> , to have offered.

GERUND.

<i>Present.</i>	<i>Past.</i>
<i>esib-éndo</i> , offering.	<i>avéndo esibito</i> , having offered.

PARTICIPLE.

<i>Present.</i>	<i>Past.</i>
<i>esib-énte</i> (s.), <i>esibénti</i> (p.), offering.	<i>esib-íto</i> (m. s.), <i>esib-íti</i> (p.), offered. <i>esib-íta</i> (f. s.), <i>esib-íte</i> (p.), offered.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>			
<i>esib-isco</i> , <i>esib-isci</i> , <i>esib-isce</i> ,	I offer, or do offer. thou offerest. he offers.	<i>esib-iamo</i> , <i>esib-íte</i> , <i>esib-iscono</i> ,	we offer. you offer. they offer.

Imperfect.

<i>io esib-iva</i> or <i>-ia</i> , <i>esib-ivi</i> , <i>esib-iva</i> or <i>-ia</i> ,	I offered, or did offer. thou offeredst. he offered.	<i>esib-ivamo</i> , <i>esib-iváte</i> , <i>esib-ivano</i> ,	we offered. you offered. they offered.
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Perfect.

<i>esib-ii</i> , <i>esib-isti</i> , <i>esib-i</i> (<i>esib-io</i>),	I offered, or did offer. thou offeredst. he offered.	<i>esib-immo</i> , <i>esib-íste</i> , <i>esib-irono</i> (<i>esib-iro</i>),	we offered. you offered. they offered.
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Future.

<i>esib-irò</i> , <i>esib-irái</i> , <i>esib-irà</i> ,	I shall or will offer. thou wilt offer. he will offer.	<i>esib-irémo</i> , <i>esib-iréte</i> , <i>esib-iranno</i> ,	we will offer. you will offer. they will offer.
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COMPOUND TENSES.

<i>Second Perfect.</i>		<i>Pluperfect.</i>	
<i>ho esibito,</i>	I have offered, etc.	<i>io avéva esibito,</i>	I had offered, etc.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io esib-isca,</i>	that I offer.	<i>che esib-iamo,</i>	that we offer.
<i>che tu esib-isca,</i>	that thou offer.	<i>che esib-iate,</i>	that you offer.
<i>che egli esib-isca,</i>	that he offer.	<i>che esib-iscano,</i>	that they offer.

Imperfect.

<i>che io esib-issi,</i>	if I offered.	<i>che esib-issimo,</i>	if we offered.
<i>che tu esib-issi,</i>	if thou offeredst.	<i>che esib-iste,</i>	if you offered.
<i>che egli esib-isse,</i>	if he offered.	<i>che esib-issero,</i>	if they offered.

COMPOUND TENSES.

Perfect.

Pluperfect.

<i>che io abbia esibito,</i>	that I have offered.	<i>che io avéssi esibito,</i>	if I had offered.
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CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>esib-iréi (esib-iria),</i>	I should offer.	<i>esib-irémmo,</i>	we should offer.
<i>esib-irésti,</i>	thou wouldst offer.	<i>esib-iréste,</i>	you would offer.
<i>esib-irébbe (esib-iria),</i>	he would offer.	<i>esib-irébbero,</i>	they would offer.

COMPOUND TENSE.

Past.

avréi esibito, I should, would, or could have offered, or might have offered.

IMPERATIVE MOOD.

<i>sib-isci,</i>	offer thou.	<i>esib-iamo,</i>	let us offer.
<i>nib-isca,</i>	let him offer.	<i>esib-ite,</i>	offer ye.
		<i>esib-iscano,</i>	let them offer.

Cucire, to sew.

Verbs ending in *cire*, in order to preserve the soft sound of the *c* in all their inflections, take an *i* after that consonant, whenever it is followed by *a*, *o*; as, *Cucire*, to sew.

PARADIGM OF THE VERBS ENDING IN *cire*.

INDICATIVE MOOD.

Present.

<i>cucI-o,</i>	I sew, or do sew.	<i>cuc-iàmo (-imo),</i>	we sew.
<i>cuc-i,</i>	thou sewest.	<i>cuc-ite,</i>	you sew.
<i>cuc-e,</i>	he sews.	<i>cucI-ono,</i>	they sew.

SUBJUNCTIVE MOOD.

Present.

<i>che io cucI-a,</i>	that I sew or may sew.	<i>che cuc-iàmo,</i>	that we sew.
<i>che tu cucI-a or cuc-i,</i>	that thou sew.	<i>che cuc-iâte,</i>	that you sew.
<i>che egli cucI-a,</i>	that he sew.	<i>che cucI-ano,</i>	that they sew.

IMPERATIVE MOOD.

<i>cuci tu,</i>	sew thou.	<i>cuciamo-noi,</i>	let us sew.
<i>cucia egli,</i>	let him sew	<i>cuc-ite voi,</i>	sew ye.
		<i>cuciano eglino,</i>	let them sew.

Abborrire, to abhor.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,
IN THE PRESENT OF THE INDICATIVE, END BOTH
IN *o* AND *isco*.

INDICATIVE MOOD.

Present.

<i>abbórr-o</i> or <i>abborr-isco</i> , I abhor, or do abhor.	|	<i>abborr-iámo</i> ,	we abhor.
<i>abbórr-i</i> or <i>abborr-isci</i> , thou abhorrest.	|	<i>abborr-íte</i> ,	you abhor.
<i>abbórr-e</i> or <i>abborr-isce</i> , he or she abhors.	|	<i>abbórr-ono</i> or <i>-iscono</i> ,	they abhor.

SUBJUNCTIVE MOOD.

Present.

<i>che abbórr-a</i> or <i>-isca</i> , that I abhor.	|	<i>che abborr-iámo</i> ,	that we abhor.
<i>che abbórr-a, -i</i> , or <i>-isca</i> , that thou abhor.	|	<i>che abborr-íte</i> ,	that you abhor.
<i>che abborr-a</i> or <i>isca</i> , that he abhor.	|	<i>che abbórr-ano</i> or <i>-iscano</i> ,	that they abhor.

IMPERATIVE MOOD.

<i>abbórr-i</i> or <i>abbórr-isci</i> , abhor thou.	|	<i>abborr-iámo</i> ,	let us abhor.
<i>abbórr-a</i> or <i>-isca</i> , let him abhor.	|	<i>abborr-íte</i> ,	abhor ye.
	|	<i>abbórr-ano</i> or <i>-iscano</i> ,	let them abhor.

A Synoptical Table

OF THE

VARIATIONS OF THE REGULAR VERBS,

Showing their different Terminations in their Simple Tenses.

FIRST CONJUGATION.

SECOND CONJUGATION.

THIRD CONJUGATION.

INFINITIVE MOOD.

PRESENT.

[Am-] áre.

[Tem-] ére. [Créd-] ere.

[Abborr-] íre.

GERUND.

PRESENT.

[Am-] ándo.

[Tem-] éndo.

[Abborr-] éndo.

PARTICIPLES.

PRESENT.

[Am-] ánte.

[Tem-] énte.

[Abborr-] énte.

PAST.

[Am-] áto, -a,
áti, -e.[Tem-] úto, -a,
úti, -e.[Abborr-] íto, -a,
íti, -e.

INDICATIVE MOOD.

PRESENT.

[Am-] o,
i,
a;
iámo,
áte,
ano.[Tem-] o,
i,
e;
iámo,
éte,
ono.[Abborr-] o, ísco,
i, ísci,
e, ísce;
iámo,
íte,
ono, íscono.

IMPERFECT.

[Am-] áva,
ávi,
áva;
avámo,
aváte,
ávano.[Tem] éva, éa (ia),
évi,
éva, éa;
evámo,
eváte,
évano, éano.[Abborr-] íva, ía,
ívi,
íva, ía;
ivámo,
iváte,
ívano, íano

PERFECT DEFINITE.

[Am-] ái,
ásti,
ò;
ámmo,
áste,
árono (áro, ár).[Tem-] éi, étti,
ésti,
è, étte (eo);
émmo,
éste,
érono, éttero (éro).[Abborr-] íi,
ísti,
ì (io);
ímmo,
iste,
írono.

FIRST CONJUGATION.

SECOND CONJUGATION.

THIRD CONJUGATION.

FUTURE INDEFINITE.

[Am-] erò,
erái,
erà ;
erémo,
eréte,
eránno.

[Tem-] erò,
erái,
erà ;
erémo,
eréte,
eránno.

[Abborr-] irò,
irái,
irà ;
irémo,
iréte,
iránno.

CONDITIONAL MOOD.

PRESENT.

[Am-] eréi (eria),
erésti,
erébbe (eria);
erémmo,
eréste,
erébbero (eriano)

[Tem-] eréi (ería),
erésti,
erébbe (ería);
erémmo,
eréste,
erébbero (eriano).

[Abborr-] iréi (iria),
irésti,
irébbe (iria);
irémmo,
iréste,
irébbero (iriano)

IMPERATIVE MOOD.

[Am-] i,
a;
iámo,
áte,
ino.

[Tem-] i,
a;
iámo,
áte,
ano.

[Abborr-] i, ísci,
a, ísca;
iámo,
íte,
ano, íscano

SUBJUNCTIVE MOOD.

PRESENT.

[Am-] i (e),
i,
i (e);
iámo,
iáte,
ino.

[Tem-] a,
a, i,
a;
iámo,
iáte,
ano.

[Abborr-] a, ísca,
a, i, ísca, íschi,
a, ísca;
iámo,
iáte,
ano, íscano.

IMPERFECT.

[Am-] ássi,
ássi,
ásse;
ássimo,
áste,
ássero.

[Tem-] éssi,
éssi,
ésse;
éssimo,
éste,
éssero.

[Abborr-] íssí,
íssi,
ísse;
íssimo,
íste,
íssero.

VARIATION OF PASSIVE VERBS.

Passive verbs are formed by joining the verb *éssere*, to be, to the past participle of active verbs. They are, therefore, through all their tenses, varied with the auxiliary verb *éssere*.

Variation of the Verb Éssere amato.

PARADIGM OF THE PASSIVE VERBS.

INFINITIVE MOOD.

Present.

éssere amato (m. s.), *amati* (p.), to be loved.

éssere amata (f. s.), *amate* (p.), to be loved.

Past.

éssere stato amato (m. s.), *stati amati* * (p.), to have been loved.

éssere stata amata (f. s.), *stata amate* (p.), to have been loved.

PARTICIPLE.

Present.

essendo amato (m. s.), *amati* (p.), being loved.

essendo amata (f. s.), *amate* (p.), being loved.

Past.

essendo stato amato (m. s.), *stati amati* (p.), having been loved.

essendo stata amata (f. s.), *stata amate* (p.), having been loved.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

io sono amato (m.), -a (f.), I am loved.

sei amato, -a, thou art loved.

è amato, -a, he is loved.

siamo amati (m.), -e (f.), we are loved.

siate amati, -e, you are loved.

èglio sono amati, they are loved.

Imperfect.

io era amato, -a, I was loved.

eri amato, -a, thou wast loved.

era amato, -a, he was loved.

eravamo amati, -e, we were loved.

eravate amati, -e, you were loved.

erano amati, -e, they were loved.

Perfect.

fui amato, -a, I was loved.

fosti amato, -a, thou wast loved.

fu amato, -a, he was loved.

fuiamo amati, -e, we were loved.

foste amati, -e, you were loved.

furono amati, -e, they were loved.

Future.

sarò amato, -a, I shall be loved.

sarai amato, -a, thou wilt be loved.

sarà amato, -a, he will be loved.

saremo amati, -e, we shall be loved.

sarete amati, -e, you will be loved.

saranno amati, -e, they will be loved.

* The past participle of passive verbs, like that of *éssere*, agrees with the subject of the verb in gender and number.

COMPOUND TENSES.

Second Perfect.

io sóno státo amato, státa amáta, I have been loved.
siámo státi amáti, státe amáte, we have been loved.

Pluperfect.

io éra státo amato, státa amáta, I had been loved.

Future Anterior.

sarò státo amáto, státa amáta, I shall or will have been loved.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>io sia amáto, -a,</i>	that I be loved.	<i>siámo amáti, -e,</i>	that we be loved.
<i>tu sia amáto, -a,</i>	that thou be loved.	<i>siáte amáti, -e,</i>	that you be loved.
<i>egli sia amáto, -a,</i>	that he be loved.	<i>siano amáti, -e,</i>	that they be loved.

Imperfect.

<i>io fóssi amáto, -a,</i>	if I were loved.	<i>fóssimo amáti, -e,</i>	if we were loved.
<i>tu fóssi amáto, -a,</i>	if thou wert loved.	<i>fóste amáti, -e,</i>	if you were loved.
<i>fósse amáto, -a,</i>	if he were loved.	<i>fóssero amáti, -e,</i>	if they were loved.

COMPOUND TENSES.

Perfect.

io sia státo amáto, státa amáta, that I have been loved.

Pluperfect.

io fóssi státo amáto, státa amáta, if I had been loved.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>saréi amáto, -a,</i>	I should be loved.	<i>sarémmo amáti, -e,</i>	we should be loved.
<i>sarésti amáto, -a,</i>	thou wouldst be loved.	<i>saréste amáti, -e,</i>	you would be loved
<i>sarébbe amáto, -a,</i>	he would be loved.	<i>sarébbéro amáti, -e,</i>	they would be loved

COMPOUND TENSE.

Past.

saréi státo amáto, státa amáta, I should, would, or could have been loved.

IMPERATIVE MOOD.

<i>sii amáto, amáta,</i>	be thou loved.	<i>siámo amáti, amáte,</i>	let us be loved.
<i>sia amáto, égli,</i>	let him be loved.	<i>siáte amáti, amáte,</i>	be ye loved.
		<i>siano amáti égliño,</i>	let them be loved.

Many active verbs become passive by taking the particle *si*, as, *Domandársi*, to be asked: but then they are used in the third person only; as, *Si domanda*, it is asked; *si è domandáto* it has been asked; etc.

VARIATION OF NEUTER VERBS.

Neuter verbs are generally varied with the auxiliary verb *éssere*, to be, according to the conjugation to which they belong.

Variation of the Verb Partíre.

PARADIGM OF THE NEUTER VERBS.

INFINITIVE MOOD.

Present.

partire, to depart.

Past.

éssere partito (m. s.), *partiti* (p.), *partita* (f. s.), *partite* (p.),* to have departed

GERUND.

Present.

parténdo, departing.

Past.

esséndo partito, having departed

PARTICIPLE.

Present.

partén:te (m. s.), departing.

parténti (p.), departing.

Past.

partíto (m. s.),
partíta (f. s.),
departed.
departed.

partíti (p.),
partíte (p.),
departed.
departed.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

párto, I depart.

Imperfect.

io partíva, I departed.

Perfect.

partíi, I departed.

Future.

partirò, I shall or will depart

* The past participle of the neuter verbs that are varied with *éssere*, agrees with the subject of the verb in gender and number.

COMPOUND TENSES.

*Second Perfect.**io sono partito, -a, I have departed.**Pluperfect.**io era partito, -a, I had departed.**Second Pluperfect.**fui partito, -a, I had departed.**Future Anterior.**sarò partito, -a, I shall have departed.*

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

*Present.**che io parta, that I depart.**Imperfect.**che io partissi, if I departed.*

COMPOUND TENSES.

*Perfect.**che io sia partito, -a, that I have departed.**Pluperfect.**che io fossi partito, -a, if I had departed*

CONDITIONAL MOOD.

SIMPLE TENSE.

*Past.**partirei, I should, would, or could depart, or might depart.*

COMPOUND TENSE.

*Present.**sarei partito, I should, would, or could have departed, or might have departed.*

IMPERATIVE MOOD.

parti tu, depart thou.

VARIATION OF PRONOMINAL VERBS.

Pronominal verbs are varied with the auxiliary *éssere*, to be, according to the conjugation to which their termination belongs.

Variation of the Reflective Verb Pentirsi.

PARADIGM OF THE PRONOMINAL VERBS.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>	
<i>pentir-si,</i>	to repent one's self.	<i>ésser-si pentito,</i>	to have repented one's self.

GERUND.

<i>Present.</i>		<i>Past.</i>	
<i>penténdo-si,</i>	repenting one's self.	<i>esséndo-si pentito,</i>	having repented one's self.

PARTICIPLE.

Present.

penténte-si (s.), repenting one's self.

Past.

pentito-si (m. s.), *pentiti-si* (p.), having repented one's self.
pentita-si (f. s.), *pentite-si* (p.), having repented one's self.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>to mi pénto,</i>	I repent myself.	<i>nói ci pentiámo,</i>	we repent ourselves.
<i>ti pénti,</i>	thou repentest thyself.	<i>vi pentíte,</i>	you repent yourselves.
<i>si pénte,</i>	he repents himself.	<i>si péntono,</i>	they repent themselves.

Imperfect.

mi pentiva, I repented myself.

Perfect.

mi pentíi, I repented myself.

Future.

mi pentirò, I shall repent myself.

COMPOUND TENSES.

<i>Second Perfect.</i>		<i>Pluperfect.</i>	
<i>mi sono pentito, -a,</i>	I have repented myself.	<i>mi era pentito, -a,</i>	I had repented myself.
<i>Second Pluperfect.</i>		<i>Future Anterior.</i>	
<i>mi fui pentito, -a,</i>	I had repented myself.	<i>mi sarò pentito, -a,</i>	I shall or will have repented myself.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>		<i>Imperfect.</i>	
<i>che mi penta,</i>	that I repent myself.	<i>che mi pentissi,</i>	if I repented myself.

COMPOUND TENSES.

<i>Perfect.</i>		<i>Pluperfect.</i>	
<i>che mi sia pentito, -a,</i>	that I have repented myself.	<i>che mi fossi pentito, -a,</i>	if I had repented myself.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

mi pentiréi, I should, would, or could repent myself.

COMPOUND TENSE.

Past.

mi saréi pentito, -a, I should, would, or could have repented myself.

IMPERATIVE MOOD.

<i>penti-ti,</i>	repent thyself.	<i>pentiàmo-ci,</i>	let us repent ourselves.
<i>si penta or penta-si,</i>	let him repent himself.	<i>pentite-vi,</i>	repent yourselves.
		<i>si pentano, or</i>	let them repent themselves.
		<i>pentan-si,</i>	

A great number of active and neuter verbs may become pronominal by the addition of the conjunctive pronouns *mi, ti, si, &c.*, either in the objective or in the relation of attribution: and then these verbs are varied with the auxiliary *essere*, to be; as, *Lodàre*, to praise; *dàre*, to give; *tacére*, to keep silent:—

<i>mi sono dato un colpo,</i>	I have given [to] myself a blow.
<i>ti sei dato per vinto,</i>	thou hast given thyself up as conquered.
<i>si è lodato,</i>	he has praised himself.
<i>ci siamo taciuti,</i>	we have kept ourselves silent.

Usage, however, in some instances, allows us also to employ the auxiliary *avére*, to have: but then the conjunctive pronouns *mi, ti, si,* are always in the relation of attribution; as,—

<i>me lo sono or mèl' ho goduto,</i>	I have enjoyed it.
<i>te lo sei or tel' hai creduto,</i>	thou hast believed it.
<i>se l' è or sel' ha bevuto,</i>	he has drunk it.

VARIATION OF UNIPERSONAL VERBS.

Unipersonal verbs are generally varied with the auxiliary *avére*, to have, according to the conjugation to which they belong.

Variation of the Verb Pióvere.

PARADIGM OF THE UNIPERSONAL VERBS.

INFINITIVE MOOD.

<i>pióvere,</i>	<i>Present.</i> to rain.		<i>avére pióvuto,</i>	<i>Past.</i> to have rained.
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GERUND.

<i>piovéndo,</i>	<i>Present.</i> raining.		<i>avéndo pióvuto,</i>	<i>Past.</i> having rained.
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PARTICIPLE.

<i>Past.</i> <i>pióvuto,</i> rained.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>pióve,</i>	<i>Present.</i> it rains.		<i>piovéva,</i>	<i>Imperfect.</i> it rained.
<i>piovè, pióvétte,</i>	<i>Perfect.</i> it rained.	|	<i>pioverà,</i>	<i>Future.</i> it will rain.

COMPOUND TENSES.

<i>ha pióvuto,</i>	<i>Second Perfect.</i> it has rained.	|	<i>avéra pióvuto,</i>	<i>Pluperfect.</i> it had rained.
<i>ebbe pióvuto,</i>	<i>Second Pluperfect.</i> it had rained.	|	<i>avrà pióvuto,</i>	<i>Future Anterior.</i> it will have rained

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<i>che piova,</i>	<i>Present.</i> that it rains.		<i>che piovésse,</i>	<i>Imperfect.</i> if it rained.
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COMPOUND TENSES.

<i>che abbia piovuto,</i>	<i>Perfect.</i> that it has rained.		<i>che avesse piovuto,</i>	<i>Pluperfect.</i> if it had rained.
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CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

pioverebbe (pioveria), it would or could rain, or might rain.

COMPOUND TENSE.

Past.

avrebbe piovuto, it would or could have rained, or might have rained.

IMPERATIVE MOOD.

piova, let it rain. .

The following are the unipersonal verbs most in use:—

<i>aggiornare,</i>	to be day.	|	<i>gelare,</i>	to freeze.
<i>annottare,</i>	to grow night.	|	<i>ghiacciare,</i>	to thaw.
<i>balenare,</i>	to lighten.	|	<i>dighiacciare,</i>	to be cold.
<i>lampeggiare,</i>	to thunder.	|	<i>far freddo,</i>	to be light.
<i>tuonare,</i>	to snow.	|	<i>far chiaro,</i>	to be dark.
<i>nevicare,</i>	to hail.	|	<i>far buio,</i>	to be hot.
<i>grandinare,</i>	to rain.	|	<i>far caldo,</i>	to be windy.
<i>tempestare,</i>	to rain very hard,	|	<i>far vento,</i>	to be good weather.
<i>piovere,</i>	to deluge.	|	<i>far buon tempo,</i>	to be bad weather.
<i>diluviare,</i>		|	<i>far cattivo tempo,</i>	

Essere, to be, is also used unipersonally, both in the singular and plural, when it is joined to the particles *ci* or *vi*; as, *Esserci* or *ésservi*, to be here, or to be there. It is varied as follows:—

Variation of the Verb Éssere, unipersonally used.

INFINITIVE MOOD.

Present.

ésser-ci or *ésser-vi*, to be here, or to be there.

Past.

ésser-ci or *ésser-vi státo* (m. s.), (*státi* (p.), *státa* (f. s.), *státe* (p.)), to have been there

GERUND.

Present.

esséndo-ci, or *esséndo-vi*, there being.

Past.

esséndo-ci or *esséndo-vi státo* (m. s.), (*státi* (p.), *státa* (f. s.), *státe* (p.)), there having been.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>c' è</i> or <i>v' è</i> ,	here is, or there is.		<i>ci sòno</i> or <i>vi sòno</i> ,	there are.
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Imperfect.

<i>c' éra</i> or <i>v' éra</i> ,	there was.		<i>c' érano</i> or <i>v' érano</i> ,	there were.
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Perfect.

<i>ci fu</i> or <i>vi fu</i> ,	there was.		<i>ci fùrono</i> or <i>vi fùrono</i> ,	there were.
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Future.

<i>ci sard</i> or <i>vi sard</i> ,	there shall be.		<i>ci saránno</i> or <i>vi saránno</i> ,	there shall be.
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COMPOUND TENSES.

Second Perfect.

<i>c' è</i> or <i>v' è státo</i> (m.), -a (f.),	there has been.
<i>ci sòno</i> or <i>vi sòno, státi</i> (m.), -e (f.),	there have been.

Pluperfect.

<i>c' éra</i> or <i>v' éra státo</i> , -a,	there had been.
<i>c' érano</i> or <i>v' érano státi</i> -e,	there had been.

Future Anterior.

<i>ci sard</i> or <i>vi sard státo</i> , -a,	there will have been.
<i>ci saránno</i> or <i>vi saránno státi</i> , -e,	there will have been.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

che ci sia or vi sia, that there be *or* may be.
che ci siano, vi siano or ci sieno, vi sieno, that there be *or* may be.

Imperfect.

ci fósse or vi fósse, if there were *or* should be.
ci fóssero or vi fóssero, if there were *or* should be.

COMPOUND TENSES.

Perfect.

ci sia or vi sia státo, -a, that there has been.
ci siano or vi siano státi, -e, that there have been *or* may have been.

Pluperfect.

ci fósse or vi fósse státo, -a, if there had been.
ci fóssero or vi fóssero státi, -e, if there had been.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

ci sarébbe or vi sarébbe, there should, would, *or* could be, *or* might be
ci sarébbbero or vi sarébbbero, there should, would, *or* could be, *or* might be

COMPOUND TENSE.

Past.

ci sarébbe or vi sarébbe státo, -a, there should, would, *or* could have been.
ci sarébbbero or vi sarébbbero státi, -e, there should, would, *or* could have been.

IMPERATIVE MOOD.

ci sia, vi sia, or sia-ci, sia-vi, let there be.
ci siano, vi sieno, or sian-ci, sien-vi, let there be.

The verb *avére*, to have, is often substituted for the verb *éssere* when unipersonally used, and then it is varied after the same manner; as, *Avérci or avérvi*, to be here *or* to be there; *ci ha or vi ha*, here is *or* there is; *ci hánno or vi hánno*, there are; etc.

The verb *avére* not only may be used with propriety for the verb *éssere*, but it is also elegantly used in the singular, although the noun to which it is joined is in the plural; as, *Quánte miglia ci HA?* how many miles is it? *ÉBBEVI mólti uómini*, there were a great many men there; etc.

To express in Italian “here *or* there is some of it,” “here *or* there are some of them,” we join the particle *ne*, of it, of them, to *ci* or *vi*, and say, *éssercene or ésservene*.

Irregular Verbs.

THE irregularities of Italian Verbs are chiefly confined to the perfect tense of the indicative mood, and to the past participle.

Some verbs, however, are also irregular in the present of the indicative; and then they are irregular likewise in the present of the subjunctive and in the imperative.

When verbs are contracted in the infinitive mood, they are contracted also in the future tense and in the conditional mood.

In those tenses in which verbs are irregular, the irregularity, generally, does not extend to all the persons. Thus, with very few exceptions, in the perfect of the indicative, the second person singular, and the first and second persons plural; and in the present of the indicative and subjunctive, and in the imperative, the first and second persons plural, — are regular.

In the variation of these verbs, we will give only those tenses in which they depart from the paradigms already given, to which we must refer for the formation of the other tenses. The persons which are irregular are here printed in small capitals.

For the assistance of learners, we have added to each verb the auxiliary with which it is varied in its compound tenses.

VARIATION OF THE IRREGULAR VERBS OF THE FIRST CONJUGATION.

There are but four simple verbs in the first conjugation, which are not varied like *amére*; viz.: —

andáre,
dáre,

to go.
to give

fúre,
stáre,

to do, or to make.
to be, to dwell, to
stand, or to stay.

Andáre (*varied with Éssere*).

INFINITIVE MOOD.

andáre, to go.

GERUND.

andándo, going.

PARTICIPLE.

andáto, gone.

INDICATIVE MOOD.

Present.

VO or VÁDO,*
VÁI,
VA.

I go or am going.
thou goest.
he goes.

| *andiámo*,
andáte,
VÁNNO,

we go.
you go.
they go.

Future.

andrò (by contraction for *anderò*), I shall or will go.

SUBJUNCTIVE MOOD.

Present.

io VÁDA,
tu VÁDA (*vádi*),
égli VÁDA,

that I go or may go.
that thou go.
that he go.

| *andiámo*,
andiáte,
VÁDANO,

that we go.
that you go.
that they go.

CONDITIONAL MOOD.

Present.

andréi (*andría*), by contraction for *anderéi* (*andéria*), I should, would, or could go.

IMPERATIVE MOOD.

VA (*vá'*) *tu*,
VÁDA *égli*,

go thou.
let him go.

| *andiámo nói*,
andáte vói,
VÁDANO *égli*no,

let us go.
go ye.
let them go.

Andáre is sometimes varied with the conjunctive pronouns *mi*, *tí*, *si*, *cí*, *ví*, and the particle *ne*; thus, ME NE *vo*, I go hence; TE NE *vái*, thou goest hence; etc. *Me*, *te*, etc., are then mere expletives.

Riandáre, signifying to examine, or to go over again; and *trasandáre*, to go beyond, — are regular and varied like *amáre*.

* *Andáre* is also a defective verb, and borrows these forms from the Latin verb *vádere*.

Dare (*varied with Avére*).

INFINITIVE MOOD.

dare, to give.

GERUND.

dando, giving.

PARTICIPLE.

dato, given.

INDICATIVE MOOD.

*Present.**do,*
DÁI,
*dà,*I give or am giving.
thou givest.
he gives.*diàmo,*
dàte,
*DÁNNO,*we give.
you give.
they give.*Perfect.**DÉTTI* or *DIÉDI,*
DÉSTI,
DÉTTE or *DIÉDE,*I gave or did give.
thou gavest.
he gave.*DÉMMO,*
DÉSTE,
DÉTTERO or *DIÉDERO,* we gave.
you gave.
they gave.*Future.**DARÒ*, I shall or will give

SUBJUNCTIVE MOOD.

*Present.**to DÍA,*
tu DÍA or *DÍI,*
*egli DÍA,*that I give.
that thou give.
that he give.*diàmo,*
diàte,
DÍANO or *DÍENO,* that we give.
that you give.
that they give.*Imperfect.**to DÉSSI*, if I gave or should give.

CONDITIONAL MOOD.

*Present.**DARÉI* (*daria*), I should, would, or could give, or might give.

IMPERATIVE MOOD.

dà (*dà'*) *tu,*
*DÍA egli,*give thou.
let him give.*diàmo noi,*
dàte voi,
*DÍANO,*let us give.
give ye.
let them give.

The compounds of *dare* — as, *ridare*, to give again; *addarsi*, to devote one's self; etc. — have the same irregularities.

Fáre (*varied with Avére*).

INFINITIVE MOOD.

FÁRE (*facere*),* to do, or to make.

GERUND.

facéndo, doing.

PARTICIPLE.

FÁTTO, done.

INDICATIVE MOOD.

Present.

fo (*facio*),
fái (*faci*),
fa (*face*),

I do or am doing.
thou doest.
he does.

FACCIÁMO,
fúte,
FÁNNO (*fàn*),

we do.
you do.
they do.

Imperfect.

io facéva or facéa (*féa*), I did or was doing

Perfect.

FÉCI (*féi*),
FACÉSTI (*fésti*),
FÉCE (*fé', féo*),

I did.
thou didst.
he did.

facémmo (*fémmo*),
facéste (*féste*),
FÉCERO (*férono*),

we did.
you did.
they did

Future.

FARÒ, I shall or will do.

SUBJUNCTIVE MOOD.

Present.

io FÁCCIA,
tu FÁCCIA,
egli FÁCCIA,

that I do or may do.
that thou do.
that he do.

FACCIÁMO,
FACCIÁTE,
FÁCCIANO,

that we do.
that you do.
that they do.

Imperfect.

io facéssi (*féssi*), if I did or should do.

CONDITIONAL MOOD.

Present.

FARÉI (*faria, faré'*), I should, would, or could do, or might do.

IMPERATIVE MOOD.

fa (*fá'*) *tu*,
FÁCCIA *égli*,

do thou.
let him do.

FACCIÁMO,
fúte,
FÁCCIANO,

let us do
do ye.
let them do.

The compounds of *fáre* — as, *assuefáre*, to accustom; *confáre*, to suit, to agree; *contraffáre*, to mimic, to imitate; *disfáre*, to undo; *misfáre*, to do wrong; etc. — have the same irregularities. *Sodisfáre*, or *soddisfáre*, to satisfy, is both regular and irregular.

* This verb belongs properly to the second conjugation; it being but a contraction of *facere*, now become obsolete, of which it retains many of the forms.

Stàre (*varied with Éssere*).

INFINITIVE MOOD.

Present.

Stàre, to stand, to stay, to dwell, or to be.

GERUND.

stàndo, standing.

PARTICIPLE.

stàto, stood.

INDICATIVE MOOD.

*Present.*sto,
STÁI,
sta,I stand.
thou standest.
he stands.stiamo,
stàte,
STÁNNO,we stand.
you stand.
they stand*Perfect.*STÉTTI (stéi),
STÉSTI,
STÉTTE (stè),I stood.
thou stoodst.
he stood.STÉMMO,
STÉSTE,
STÉTTERO (stéro),we stood.
you stood.
they stood.*Future.*

STARÒ, I shall or will stand.

SUBJUNCTIVE MOOD.

*Present.*to STÁA,
tu STÁA or STÁI,
égli STÁA,that I stand.
that thou stand.
that he stand.stiamo,
stiate,
STÁANO or STÉENO,that we stand
that you stand
that they stand*Imperfect.*

io STÉSSI, if I stood or should stand.

CONDITIONAL MOOD.

*Present.*STARÉI (*staria*), I should, would, or could stand, or might stand.

IMPERATIVE MOOD.

sta (stá') tu,
STÁA égli,stand thou.
let him stand.stiamo,
stàte,
STÁANO or STÉENO égli, let us stand.
stand ye.
let them stand.

Stáre is sometimes varied with the conjunctive pronouns, *mi*, *tí*, *si*, etc., and the particle *ne* : thus, *ME NE sto*, I remain here ; *TE NE stái*, thou remainest here ; etc. *Me*, *te*, etc., are then mere expletives.

Contrastáre, signifying to deny, to dispute ; *soprastáre* or *sovrastáre*, signifying to stand over, to threaten ; *ostáre*, to oppose ; *restáre*, to remain, — are *regular*, and are varied like *amáre*.

The foregoing verbs, *andáre*, *dáre*, *fáre*, and *stáre*, in all those forms in which, when they are simple, they make but one syllable, have, in their compounds, the grave accent on the last syllable ; as, *vo*, *da*, *fe'*, *sta* : *Rivò*, I go again ; *ridà*, he gives back again ; *disfè'*, he destroyed ; *instà*, entreat thou ; etc.

VARIATION OF THE IRREGULAR VERBS OF THE SECOND CONJUGATION.

Variation of the Irregular Verbs in ēre (long).

The simple irregular verbs in *ēre* (long) are the following, viz. : —

<i>cadére,</i>	to fall.	<i>rimanére,</i>	to remain.
<i>dissuadére,</i>	to dissuade.	<i>sapére,</i>	to know.
<i>dolére,</i>	to grieve.	<i>sedére,</i>	to sit down.
<i>dovére,</i>	to owe.	<i>tacére,</i>	to be or keep silent.
<i>giacére,</i>	to lie down.	<i>tenére,</i>	to hold.
<i>parére,</i>	to seem.	<i>valére,</i>	to be worth.
<i>persuadére,</i>	to persuade.	<i>vedére,</i>	to see.
<i>piacére,</i>	to please.	<i>volére,</i>	to wish, to will, or
<i>potére,</i>	to be able.		to be willing.

Cadére (*varied with Éssere*).

INFINITIVE MOOD.

cadére, to fall.

PARTICIPLE.

cadúto, fallen.

INDICATIVE MOOD.

Present.

<i>càdo (càggio),</i>	I fall.	<i>cadiamo (caggiàmo),</i>	we fall.
<i>vàdi,</i>	thou fallest.	<i>cadéte,</i>	you fall.
<i>vàde,</i>	he falls.	<i>cadono (caggiono),</i>	they fall.

Perfect.

<i>CÁDDI (cadéi, cadétti),</i>	I fell.	<i>cadémmo,</i>	we fell.
<i>cadésti,</i>	thou fellest.	<i>cadéte,</i>	you fell.
<i>CÁDDE (cadéo),</i>	he fell.	<i>CÁDDERO (cadéro, cadér),</i>	they fell.

*Future.**caderò (cadrò), I shall or will fall.*

SUBJUNCTIVE MOOD.

Present.

<i>io càda,</i>	that I fall or may fall.	<i>cadiamo (caggiàmo),</i>	that we fall.
<i>tu càda,</i>	that thou fall.	<i>cadiate (caggiàte),</i>	that you fall.
<i>egli càda,</i>	that he fall.	<i>cadano (caggiano),</i>	that they fall.

CONDITIONAL MOOD.

*Present.**caderéi (cadréi, caderia, cadria), I should, would, or could fall, or might fall.*

IMPERATIVE MOOD.

*cadì tu, fall thou.*Dissuadére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

dissuadére, to dissuade

PARTICIPLE.

DISSUÁSO, dissuaded.

INDICATIVE MOOD.

Perfect.

<i>DISSUÁSI,</i>	I dissuaded.	<i>dissuadémmo,</i>	we dissuaded.
<i>dissuadésti,</i>	thou dissuadest.	<i>dissuadéste,</i>	you dissuaded.
<i>DISSUÁSE,</i>	he dissuaded.	<i>DISSUÁSERO,</i>	they dissuaded.

Dissuadére, properly speaking, is a compound of the Latin verb *suadére*, as well as *persuadére*, to persuade, which has the same irregularities.

Dolére (varied with *Éssere*, and the Conjunctive Pronouns, *mi*, *ti*, *si*, etc.).

INFINITIVE MOOD.

dolér-si, to grieve.

PARTICIPLE.

dolúto-si, grieved.

INDICATIVE MOOD.

Present.

<i>mi</i> DÓLGO (<i>dóglío</i>),	I grieve.	<i>ci</i> DOGLÍAMO (<i>dolémo</i>),	we grieve.
<i>ti</i> DUÓLI,	thou grievest.	<i>vi</i> doléte,	you grieve.
<i>si</i> DUÓLE (<i>dóle</i>),	he grieves.	<i>si</i> DÓLGONO (<i>dógliono</i>),	they grieve.

Perfect.

<i>mi</i> DÓLSI,	I grieved.	<i>ci</i> dolémmo,	we grieved.
<i>ti</i> dolésti,	thou grievedst.	<i>vi</i> doléte,	you grieved.
<i>si</i> DÓLSE.	he grieved.	<i>si</i> DÓLSERO,	they grieved.

Future.

dorrò (by contraction for *dolerò* *), I shall or will grieve.

SUBJUNCTIVE MOOD.

Present.

<i>mi</i> DÓLGA (<i>dóglia</i>),	that I grieve.	<i>ci</i> DOGLÍAMO,	that we grieve.
<i>ti</i> DÓLGA (<i>dóglia</i>),	that thou grieve.	<i>vi</i> DOGLÍATE,	that you grieve
<i>si</i> DÓLGA (<i>dóglia</i>),	that he grieve.	<i>si</i> DÓLGANO (<i>dógliano</i>),	that they grieve.

CONDITIONAL MOOD.

Present.

dorréi (*dorria*), by contraction for *doleréi* (*doleria*),† I should, would, or could grieve.

IMPERATIVE MOOD.

DUÓLI- <i>ti</i> ,	grieve thou.	DOGLÍAMO- <i>ci</i> ,	let us grieve.
<i>si</i> DÓLGA (<i>dóglia</i>),	let him grieve.	<i>doléte-vi</i> ,	grieve ye.
		<i>si</i> DÓLGANO (<i>dógliano</i>),	let them grieve

The compounds of *dolére* — as, *condolére*, to condole, etc. — have the same irregularities.

* To distinguish it from *doleró*, future of the verb *doläre*, to defraud.

† To distinguish them from *doleréi* (*doleria*), forms of the conditional of the verb *doläre*, to defraud.

Dovére (*varied with Avére*).

INFINITIVE MOOD.

dovére (*devére* *), to owe.

PARTICIPLE

dovúto, owed.

INDICATIVE MOOD.

Present.

<i>aevo</i> or <i>DÉBBO</i> (<i>déggio</i>),	I owe.	|	<i>DOBBIÁMO</i> (<i>debbiámo</i>),	we owe.
<i>dévi</i> (<i>déi</i>),	thou owest.		<i>dovéte</i> ,	you owe.
<i>déve</i> or <i>DÉBBE</i> (<i>dée dé'</i>),	he owes.		<i>dévono</i> or <i>DÉBBONO</i> ,	they owe.

*Perfect.**dovéi* or *dovétti*, I owed.*Future.**doverò* or *dovrò*, I shall or will owe.

SUBJUNCTIVE MOOD.

Present.

<i>io</i> <i>DÉBBA</i> (<i>déggia</i>),	that I owe.	|	<i>DOBBIÁMO</i> (<i>deggiámo</i>),	that we owe.
<i>tu</i> <i>DÉBBA</i> (<i>déggia</i>),	that thou owe.		<i>DOBBIÁTE</i> (<i>deggiáte</i>),	that you owe.
<i>egli</i> <i>DÉBBA</i> (<i>déggia</i>),	that he owe.		<i>DÉBBANO</i> (<i>déggiano</i>),	that they owe.

CONDITIONAL MOOD.

*Present.**doveréi* or *dovréi* (*doveria* or *dovria*), I should, would, or could owe, or might owe.IMPERATIVE MOOD (*wanting*).

* The Latin *debere*, from which *dovére* derives some of its forms.

Giacére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

giacére, to lie down.

PARTICIPLE.

giaciúto, lain down.

INDICATIVE MOOD.

Present.

GIÁCCIO,
giaci,
giáce,

I lie down.
thou liest down.
he lies down.

GIACCIÁMO,
giacéte,
GIACCIONO,

we lie down.
you lie down.
they lie down.

Perfect.

GIÁCCUI,
giacésti,
GIÁCCQUE,

I lay down.
thou layest down.
he lay down.

giacémmo,
giacéste,
GIÁCCQUERO,

we lay down.
you lay down.
they lay down.

SUBJUNCTIVE MOOD.

Present.

io GIÁCCIA,
tu GIÁCCIA,
égli GIÁCCIA,

that I lie down.
that thou lie down.
that he lie down.

GIACCIÁMO,
giacéte,
GIACCIAÑO,

that we lie down.
that you lie down.
that they lie down.

IMPERATIVE MOOD.

giaci tu,
GIÁCCIA *égli*,

lie thou down.
let him lie down.

GIACCIÁMO *nói*,
giacéte vói,
GIACCIAÑO *églino*,

let us lie down.
lie ye down.
let them lie down.

The compounds of *giacére* (as, *soggiacére*, to be subject, etc.), as well as *piacére* and its compounds (*compiacére*, to please; *dispiacére*, to displease; etc.), have the same irregularities.

Piacére, and its compounds *compiacére*, etc., in the second person plural of the present of the subjunctive, and in the second person plural of the imperative mood, make PIACCIÁTE, etc.

Parére (*varied with Éssere*).

INFINITIVE MOOD.

parére, to seem.

PARTICIPLE.

parúto (*pá so*), seemed.

INDICATIVE MOOD.

*Present.**PARIO*,
pári,
páre (*pár*),I seem.
thou seemest.
he seems.*pariámo*,
parète,
párono, or *PARIONO*,we seem.
you seem.
they seem.*Perfect.**PÁRVI* (*pársi*),
parésti,
PÁRVE (*párese*),I seemed.
thou seemedst.
he seemed.*parémmo*,
parèste,
PÁRVERO (*pársero*),we seemed.
you seemed.
they seemed.*Future.**parrò* (by contraction for *parerò* *), I shall or will seem.

SUBJUNCTIVE MOOD.

*Present.**io PÁIA*,
tu PÁIA,
egli PÁIA.that I seem.
that thou seem
that he seem.*pariámo*,
pariâte,
PÁIANO,that we seem.
that you seem.
that they seem.

CONDITIONAL MOOD.

*Present.**parréi* (*parria*), by contraction for *pareréi* (*pareria*†), I should, would, or could seem.

IMPERATIVE MOOD.

pári tu,
PÁIA egli,seem thou.
let him seem.*pariámo noi*,
parète voi,
*PÁIANO egli*no,let us seem.
seem ye.
let them seem.

Persuadére.

(See "Dissuadére," p. 220.)

Piacére.

(See "Giacére," p. 223.)

* To distinguish it from *parerò*, future of the verb *parére*, to parry, to adorn.† To distinguish them from *pareréi* (*pareria*), corresponding forms of the verb *parére* to parry, etc.

Potére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

Potére, to be able.

PARTICIPLE.

potúto, been able.

INDICATIVE MOOD.

Present.

PÓSSO,	I am able.	|	POSSIÁMO,	we are able.
ΠΥΘΙ (<i>puó'</i>),	thou art able.		potéte,	you are able.
ΠΥΘ (<i>puóte, póte</i>),	he is able.		PÓSSONO (<i>pónno</i>),	they are able.

Future.

potrò (by contraction for *poterò*), * I shall or will be able.

SUBJUNCTIVE MOOD.

Present.

PÓSSA, that I be able, or may be able.

CONDITIONAL MOOD.

Present.

<i>potréi</i> (<i>potria</i>), by contraction for <i>poteréi</i>	|	I should, would, or could be able, or might be able.
(<i>poteria</i> , † <i>poria</i>),		

IMPERATIVE MOOD (*wanting*).

* To distinguish it from *poterò*, future of the verb *potáre*, to prune.

† To distinguish them from *poteréi* (*poteria*), corresponding forms of the verb *potáre*, to prune.

Rimanére (*varied with Éssere*).

INFINITIVE MOOD.

rimanére, to remain.

PARTICIPLE.

RIMÁSTO (*rimáso*), remained.

INDICATIVE MOOD.

Present.

RIMÁNGO (<i>rimágno</i>), <i>rimáni</i> , <i>rimáne</i> ,	I remain. thou remainest. he remains.		<i>rimaniámo</i> , <i>rimanéte</i> , RIMÁNGONO,	we remain. you remain. they remain.
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Perfect.

RIMÁSI, <i>rimanésti</i> , RIMÁSE.	I remained. thou remainedst. he remained.		<i>rimanémmo</i> , <i>rimanéste</i> , RIMÁSERO,	we remained. you remained. they remained
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*Future.**rimarrò* (by contraction for *rimanerò*), I shall or will remain.

SUBJUNCTIVE MOOD

Present.

io RIMÁNGA (<i>rimagna</i>), that I remain. tu RIMÁNGA (<i>rimagna</i>), that thou remain. egli RIMÁNGA,	that he remain.		<i>rimaniámo</i> , <i>rimaniáte</i> . RIMÁNGANO,	that we remain. that you remain. that they remain.
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CONDITIONAL MOOD.

Present.

<i>rimarréi</i> (<i>rimarria</i>), by contraction for <i>rimaneréi</i> (<i>rimaneria</i>),		I should, would, or could remain, or might remain.
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IMPERATIVE MOOD.

<i>rimáni tu</i> , RIMÁNGA <i>égli</i> ,	remain thou. let him remain.		<i>rimaniámo noi</i> , <i>rimanéte vói</i> , RIMÁNGANO <i>églino</i> ,	let us remain remain ye. let them remain
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Sapére (*varied with Avére*).

INFINITIVE MOOD.

sapére, to know.

PARTICIPLE.

sapúto, known.

INDICATIVE MOOD.

*Present.*SO,
SÁI,
SA (*sápe*),I know.
thou knowest.
he knows.SAPPIÁMO,
sapéte,
SÁNNO,we know.
you know.
they know.*Perfect.*SÉPPI,
sapésti,
SÉPPE,I knew.
thou knewest
he knew.*sapémmo*,
sapéste,
SÉPPERO,we knew.
you knew.
they knew.*Future.**saprò* (by contraction for *saperò*), I shall or will know.

SUBJUNCTIVE MOOD.

Present.

io SÁPIA, that I know, or may know.

CONDITIONAL MOOD.

*Present.**sapréi* (*sapria*), by contraction for *saperéi*
(*saperia*),

I should, would, or could know, or might know.

IMPERATIVE MOOD.

SÁPPI *tu*,
SÁPIA *égli*,know thou
let him know.SAPPIÁMO *nói*, let us know.
SAPPIÁTE *vói*, know ye.
SAPPIÁNO *égliño*, let them know.

The compounds of *sapére* — as *risapére*, to learn, or to come to know — follow the same irregularities.

Sedére (*varied with Avére*).

INFINITIVE MOOD.

sedére (*séggere* *), to sit down.

GERUND.

sedéndo (*seggéndo*), sitting.

PARTICIPLE.

sedúto, seated.

INDICATIVE MOOD.

*Present.*SIÉDO or SÉGGO,
SIÉDI,
SIÉDE (*séde*),I sit.
thou sittest.
he sits.sediámo,
sedíte,
SIÉDONO,we sit.
you sit.
they sit.*Perfect.**sedéi* or *sedétti*, I sat.*Future.**sederò* (*sedrò*), I shall or will sit.

SUBJUNCTIVE MOOD.

*Present.*io SIÉDA or SÉGGA, that I sit, or may sit.
tu SIÉDA or SÉGGA, that thou sit.
égli SIÉDA or SÉGGA, that he sit.sediámo or SEGGIÁMO,
sediate (*seggiâte*),
SIÉDANO or SÉGGANO,that we sit.
that you sit.
that they sit

CONDITIONAL MOOD.

*Present.**sederéi* (*sedréi*, *sederia*), I should, would, or could sit, or might sit.

IMPERATIVE MOOD.

SIÉDI *tu*, sit thou.
SIÉDA or SÉGGA *égli*, let him sit.sediámo or (*seggiámo*) *noi*, let us sit.
sedíte *vói*, sit ye.
SIÉDANO *églino*, let them sit.

Sedére is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi siédo*, I sit (myself); *ti séi sedúto*, thou hast sat (thyself); etc.

The compounds of *sedére* — as, *possedére*, to possess; *risedére*, to reside; *soprassedére*, to supersede — have the same irregularities.

* This verb, now become obsolete, is still used in many of the forms of the modern verb *sedére*.

Tacére (*varied with Avére*).

INFINITIVE MOOD.

tacére, to be or keep silent.

PARTICIPLE.

taciúto, been silent.

INDICATIVE MOOD.

*Present.**tácio* (*táccio*), I am silent.*Perfect.*TÁCQUI,
tacésti,
TÁCQUE.I was silent.
thou wast silent.
he was silent.| *tacémmo*,
| *tacéste*,
TÁCQUERO,we were silent.
you were silent.
they were silent.

SUBJUNCTIVE MOOD.

*Present.**io tácia* (*táccia*), that I be silent or may be silent.

CONDITIONAL MOOD.

taceréi, I should, would, or could be silent.

IMPERATIVE MOOD.

táci tu, be thou silent.

Tacére is sometimes varied with the pronouns, *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*: *mi tácio*, I keep silent; *si è taciúto*, he has kept silent; &c.

The compound of *tacére* — *ritacére*, to become once more silent — follows the same irregularities.

Tenére (*varied with Avére*).

INFINITIVE MOOD.

tenére, to hold.

PARTICIPLE.

tenúto, holden.

INDICATIVE MOOD.

*Present.*TÉNGO (*tégno*),
TIÈNI (*tégni*),
TIÈNE,I hold.
thou holdest.
he holds.| *teniámo* (*tegnámo*),
tenéte,
TÉNGONO,we hold.
you hold.
they hold.*Perfect.*TÉNNI,
tenésti,
TÉNNE,I held.
thou heldest.
he held.| *tenémmo*,
tenéste,
TÉNNERO,we held.
you held.
they held.*Future.**terrò* (by contraction for *tenerò*), I shall or will hold.

SUBJUNCTIVE MOOD.

*Present.*io TÉNGA (*tégna*),
tu TÉNGA,
egli TÉNGA (*tégna*),that I hold.
that thou hold.
that he hold.| *teniámo* (*tegnámo*),
teniáte (*tegnáte*),
TÉNGANO (*tégnano*),that we hold.
that you hold.
that they hold.

CONDITIONAL MOOD.

*Present.**terrèi* (*terria*), by contraction for *tenerèi*
(*teneria*),

| I should, would, or could hold, or might hold.

IMPERATIVE MOOD.

TIÈNI (*té'*) tu.
TÉNGA (*tégna*) egli,hold thou.
let him hold.| *teniámo* (*tegnámo*) *nói*, let us hold.
tenéte vói, hold ye.
TÉNGANO *églino*, let them hold.

Tenére is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi sónó tenúto*, I have holden or restrained myself; etc.

Valére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

valére, to be worth *or* to avail.

PARTICIPLE.

valúto (*válo*), been worth.

INDICATIVE MOOD.

Present.

VÁLGO (<i>váglio</i>),	I am worth.	|	<i>valiámo</i> ,	we are worth.
<i>váli</i> ,	thou art worth.	|	<i>valéte</i> ,	you are worth.
<i>vále</i> (<i>vál</i>),	he is worth.	|	VÁLGONO ,	they are worth

Perfect.

VÁLSI ,	I was worth.	|	<i>valiémno</i> ,	we were worth.
<i>valésti</i> ,	thou wast worth.	|	<i>valéste</i> ,	you were worth.
VÁLSE ,	he was worth.	|	VÁLSERO ,	they were worth

Future.

varró (by contraction for *valerò*), I shall *or* will be worth.

SUBJUNCTIVE MOOD.

Present.

<i>io</i> VÁLGA <i>or</i> VÁGLIA ,	that I be worth.	|	<i>valiámno</i> ,	that we be worth.
<i>tu</i> VÁLGA <i>or</i> VÁGLIA ,	that thou be worth.	|	<i>valiáte</i> .	that you be worth.
<i>egli</i> VÁLGA <i>or</i> VÁGLIA ,	that he be worth.	|	VÁLGANO ,	that they be worth.

CONDITIONAL MOOD.

Present.

<i>varréi</i> (<i>varria</i>), by contraction for <i>valeréi</i> (<i>valeria</i>).		I should, would, <i>or</i> could be worth, <i>or</i> might be worth.
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IMPERATIVE MOOD.

<i>vál tu</i> ,	be thou worth.		<i>valiámno nói</i> ,	let us be worth
VÁLGA (<i>vágli</i>) <i>egli</i> ,	let him be worth.		<i>valéte vói</i> ,	be ye worth.
		|	VÁLGANO <i>égli</i> no,	let them be worth.

Vedere (*varied with Avére*).

INFINITIVE MOOD.

vedere, to see.

GERUND.

vedéndo or *veggéndo*, seeing.

PARTICIPLE.

vedúto (*visto*), seen.

INDICATIVE MOOD.

*Present.**védo*, *véggio*,
védi (*vé'*),
véde,I see.
thou seest.
he sees.*vediámo* or *veggiámo*, we see.
vedéte, you see.
vedáno or *veggono*, they see.*Perfect.**vídi*,
vedésti,
víde,I saw.
thou sawest.
he saw.*vedemmo*, we saw.
vedéste, you saw.
vídero, (*víder*), they saw.*Future.**vedrò* (by contraction for *vederò*), I shall or will see.

SUBJUNCTIVE MOOD.

*Present.**io véda* or *végga*,
tu véda or *végga*,
egli véda or *végga*,that I see or may see.
that thou see.
that he see.*vediámo* or *veggiámo*, that we see.
vediáte or *veggiáte*, that you see.
vedáno or *veggano*, that they see.

CONDITIONAL MOOD.

*Present.**vedréi* (*vedría*), by contraction for *vederéi*
(*vederia*),

I should, would, or could see, or might see.

IMPERATIVE MOOD.

vedi (*vé'*) *tu*, see thou.
véda or *végga* *égli*, let him see*vediámo nói*, let us see.
vedéte vói, see ye.
vedáno églino, let them see.

Volére (*varied with Avére*).

INFINITIVE MOOD.

volére, to wish, to will, or to be willing.

PARTICIPLE.

volúto, been willing.

INDICATIVE MOOD.

Present.

VÓGLIO or VÓ',
VUÓI (*vuóli, vuó'*),
VUÓLE (*vóle*),

I am willing.
thou art willing.
he is willing.

VOGLIÁMO (*volémo*), we are willing.
voléte, you are willing.
VÓGLIONO (*vónno*), they are willing.

Perfect.

VÓLLI,
volésti,
VÓLLE,

I was willing.
thou wast willing.
he was willing.

volémmo, we were willing.
voléste, you were willing.
VÓLLERO, they were willing.

Future.

vorro (by contraction for *volerò* *), I shall or will be willing

SUBJUNCTIVE MOOD.

Present.

io VÓGLIA, that I be willing or may be willing.

CONDITIONAL MOOD.

Present.

vorrei (*vorria*), by contraction for *voleréi*
(*voleria* †),

I should, would, or could be willing, or
might be willing.

IMPERATIVE MOOD (*wanting*).

The compounds of *volére* — as, *disvolére*, to desire the contrary of what one has wished; *rivolére*, to wish again, or to be once more willing — have the same irregularities.

* To distinguish it from the *future* of the verb *voläre*, to fly.

† To distinguish them from the corresponding forms of *voläre*, to fly.

VARIATION OF THE IRREGULAR VERBS OF THE THIRD CONJUGATION.

The following are the simple irregular verbs of the third conjugation; viz., —

<i>dire,</i>	to say <i>or</i> to tell.	<i>udire,</i>	to hear.
<i>morîre,</i>	to die.	<i>uscîre,</i>	to go out.
<i>salîre,</i>	to ascend.	<i>venîre,</i>	to come.
<i>seguîre,</i>	to follow.		

Dîre (*varied with Avère*).

INFINITIVE MOOD.

DÎRE, to say.

GERUND.

dicendo, saying.

PARTICIPLE.

DÊTTO (*dutto*), said.

INDICATIVE MOOD.

Present.

<i>dico,</i>	I say.	<i>diciamo,</i>	we say.
<i>dici or di,'</i>	thou sayest.	<i>dite,</i>	you say.
<i>dice,</i>	he says.	<i>dicono,</i>	they say.

Imperfect.

io diceva or dicea, I said.

Perfect.

<i>dissi,</i>	I said.	<i>dicemmo,</i>	we said.
<i>dicesti,</i>	thou saidst.	<i>diceste,</i>	you said.
<i>disse,</i>	he said.	<i>dissero,</i>	they said.

Future.

DIRÒ (by contraction for *dicerò*), I shall *or* will say.

SUBJUNCTIVE MOOD.

Present.

to *dica*, that I say or may say.

Imperfect.

to *dicéssi*, if I said or should say.

CONDITIONAL MOOD.

Present.

DIRÉI (*diria*), by contraction for *diceréi* | I should, would, or could say; or might say,

IMPERATIVE MOOD.

<i>DÍ' tu,</i>	say thou.	| <i>diciámo nói,</i>	let us say.
<i>dica égli,</i>	let him say.	| <i>DÍTE vói,</i>	say ye.
		| <i>dicano églino,</i>	let them say.

The compounds of *díre*—as, *ridíre*, to say again; *contradíre* or *contraddíre*, to contradict; *interdíre*, to forbid; *bendíre*, to speak well of; *maldíre*, to speak ill of—have the same irregularities.

Benedíre, to bless, and *maledíre*, to curse, in the *perfect*, are both regular and irregular, and make *benedíi* or *benedíssi*, I blessed; *maledíi* or *maledíssi*, I cursed.

Moríre (*varied with Éssere*).*

INFINITIVE MOOD.

morire, to die.

PARTICIPLE.

MÓRTO, dead.

INDICATIVE MOOD.

Present.

MUÓRO (<i>móio</i>),	I die.	|	<i>moriàmo</i> ,	we die.
MUÓRI,	thou diest.	|	<i>morite</i> ,	you die.
MUÓRE (<i>muór</i>),	he dies.	|	MUÓRONO (<i>muòiono</i>),	they die.

Future.

morirò or *morrò*, I shall or will die

SUBJUNCTIVE MOOD.

Present.

<i>io</i> MUÓRA (<i>móia</i>),	that I die or may die.	|	<i>moriàmo</i> ,	that we die.
<i>tu</i> MUÓRA (<i>móra</i>),	that thou die.	|	<i>moriate</i> ,	that you die.
<i>egli</i> MUÓRA (<i>móra</i>),	that he die.	|	MUÓRANO (<i>mórano</i>),	that they die.

CONDITIONAL MOOD.

Present.

moriréi or *morréi* (*moriria* or *morria*), I should, would, or could die, or might die.

IMPERATIVE MOOD.

MUÓRI <i>tu</i> ,	die thou.	|	<i>moriàmo nói</i> ,	let us die.
MUÓRA (<i>móra</i>) <i>egli</i> ,	let him die.	|	<i>morite vói</i> ,	die ye.
		|	MUÓRANO <i>églino</i> ,	let them die.

The compounds of *moríre* — as, *premoríre*, to die before, etc. — have the same irregularities.

* *Morire* may be varied also with *avére*; but it then takes the nature of an active verb, and signifies “to kill,” and not “to die.”

Salíre (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

salíre (*saglire* *), to ascend.

PARTICIPLE.

salíto, ascended.

INDICATIVE MOOD.

Present.

SÁLGO (<i>ságlio</i>),	I ascend.	|	<i>saliámo</i> or SAGLIÁMO ,	we ascend.
<i>sáli</i> or <i>salisci</i> (<i>ságli</i>),	thou ascendest.		<i>salíte</i> ,	you ascend.
<i>sále</i> or <i>salisce</i> (<i>ságliè</i>),	he ascends.		SÁLGONO (<i>ságliano</i>),	they ascend.

Perfect.

<i>salí</i> (<i>sálsi</i>),	I ascended.	|	<i>salimmo</i> ,	we ascended.
<i>salísti</i> ,	thou ascendedst.		<i>salístè</i> ,	you ascended.
<i>salì</i> (<i>sálse</i> , <i>salio</i>),	he ascended.		<i>salirono</i> (<i>salíro</i> , <i>salir</i>),	they ascended.

SUBJUNCTIVE MOOD.

Present.

<i>io SÁLGA</i> (<i>ságliá</i>),	that I ascend.	|	<i>saliámo</i> or SAGLIÁMO ,	that we ascend
<i>tu SÁLGA</i> (<i>sálghi</i>),	that thou ascend.		<i>saliáte</i> or SAGLIÁTE ,	that you ascend
<i>égli SÁLGA</i> or <i>salisca</i> ,	that he ascend.		SÁLGANO (<i>ságliano</i>),	that they ascend

IMPERATIVE MOOD.

<i>sáli</i> or <i>salisci</i> <i>tu</i> ,	ascend thou.	|	<i>saliámo nói</i> ,	let us ascend.
SÁLGA or <i>salisca</i> <i>égli</i> ,	let him ascend.		<i>salíse vói</i> ,	ascend ye.
			SÁLGANO <i>égliño</i> ,	let them ascend.

The compounds of *salíre* — as, *risalíre*, to re-ascend; *assalíre*, to assail; etc. — have the same irregularities.

* From this verb, now become obsolete, are derived many of the forms of the modern verb *salíre*

Seguire (*varied with either Avére or Éssere*)

INFINITIVE MOOD.

seguire, to follow.

PARTICIPLE.

seguito, followed.

INDICATIVE MOOD.

Present.

ségua or SIÉGUO,
seguì or SIÉGUI,
ségue or SIÉGUE,

I follow.
thou followest.
he follows.

seguiamo,
seguite,
séguono or SIÉGUONO,*

we follow.
you follow.
they follow.

SUBJUNCTIVE MOOD.

Present.

io ségua or SIÉGUA, that I follow.
tu ségua or SIÉGUA, that thou followest.
egli ségua or SIÉGUA, that he follow.

seguiamo,
seguiate,
séguano or SIÉGUANO,

that we follow.
that you follow.
that they follow.

IMPERATIVE MOOD.

ségui or SIÉGUI *tu*, follow thou.
ségua or SIÉGUA *egli*, let him follow.

seguiamo noi,
seguite voi,
séguano egli

let us follow.
follow ye.
let them follow.

The compounds of *seguire* have the same irregularities.

Udire (*varied with Avére*).

INFINITIVE MOOD.

udire (*odire*), to hear.

PARTICIPLE.

udito, heard.

INDICATIVE MOOD.

Present.

ÓDO,
ÓDI,
ÓDE.

I hear.
thou hearest.
he hears.

udiámo,
udíte,
ÓDONO,

we hear.
you hear.
they hear.

Future.

udirò or *udrò*, I shall or will hear.

SUBJUNCTIVE MOOD.

Present.

io ÓDA,
tu ÓDA (*ódi*),
egli ÓDA,

that I hear or may hear.
that thou hear.
that he hear.

udiámo,
udíte,
ÓDANO,

that we hear.
that you hear.
that they hear.

CONDITIONAL MOOD.

Present.

udrièi or *udréi* (*udiria* or *udria*), I should, would, or could hear, or might hear

IMPERATIVE MOOD.

ÓDI tu,
ÓDA *égli*,

hear thou.
let him hear.

udiámo nói,
udíte vói,
ÓDANO *églino*,

let us hear.
hear ye.
let them hear.

The compounds of *udire* — as, *riudire*, to hear again, etc. — have the same irregularities.

Esaudire, to grant, is regular, and varied like *esíbire*.

Uscíre (*varied with Éssere*).

INFINITIVE MOOD.

uscíre (escíre), to go out.

PARTICIPLE.

uscito, gone out.

INDICATIVE MOOD

Present.

ÉSCO,	I go out.	|	<i>usciamo</i> ,	we go out.
ÉSCI,	thou goest out.	|	<i>uscite</i> ,	you go out.
ÉSCÈ,	he goes out.	|	ÉSCONO,	they go out.

SUBJUNCTIVE MOOD.

Present.

<i>io</i> ÉSCA,	that I go out <i>or</i> may go out.	|	<i>usciamo</i> ,	that we go out.
<i>tu</i> ÉSCA,	that thou go out.	|	<i>uscite</i> ,	that you go out.
<i>egli</i> ÉSCA,	that he go out.	|	ÉSCANO,	that they go out.

IMPERATIVE MOOD.

ÉSCI <i>tu</i> ,	go thou out.	|	<i>usciamo noi</i> ,	let us go out.
ÉSCA <i>egli</i> ,	let him go out.	|	<i>uscite voi</i> ,	go ye out.
		|	ÉSCANO <i>egli</i> no,	let them go out.

The compound of *uscíre* — *riuscíre*, to succeed — has the same irregularities.

Venire (*varied with Éssere*).

INFINITIVE MOOD.

venire, to come.

PARTICIPLE.

VENÚTO, come.

INDICATIVE MOOD.

Present.

VENGO (<i>végno</i>),	I come.	|	veniamo (<i>vegnámo</i>),	we come.
VIÉNI,	thou comest.	|	venite,	you come.
VIÉNE,	he comes.	|	VÉNGONO (<i>végnono</i>),	they come.

Perfect.

VÉNNI,	I came.	|	venimmo,	we came.
venisti,	thou camest,	|	veniste,	you came.
VÉNNE,	he came.	|	VÉNNERO (<i>veníro</i>),	they came.

Future.

verrò (by contraction for *venirò*), I shall or will come.

SUBJUNCTIVE MOOD.

Present.

io VÉNGA,	that I come or may come.	|	veniamo (<i>vegnámo</i>),	that we come.
tu VÉNGA,	that thou come.	|	veniate (<i>vegnâte</i>),	that you come.
egli VÉNGA,	that he come.	|	VÉNGANO (<i>végnano</i>),	that they come.

CONDITIONAL MOOD.

Present.

<i>verrei</i> (<i>verría</i>), by contraction for <i>veniréi</i> (<i>veniria</i>),		I should, would, or could come, or might come.
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IMPERATIVE MOOD.

VIÉNI tu,	come thou.		veniamo noi,	let us come.
VÉNGA egli,	let him come.		venite voi,	come ye.
		|	VÉNGANO egli,	let them come.

Venire is sometimes varied with the conjunctive pronouns *mi*, *ti*, *si*, etc., and the particle *ne*: thus, ME NE *vengo*, I am coming thence; TE NE *viéni*, thou art coming thence, etc. *Me*, *te*, etc., are then mere expletives.

The compounds of *venire* — as, *convenire*, to agree; *divenire*, to become; etc. — have the same irregularities.

TABLE OF IRREGULAR VERBS.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Accendere, <i>to light</i>	accendo	accési	accenderò	accésso
Accorgersi, <i>to perceive</i>	m' accórgo	m' accórsi	m' accorgerò	accórto
Addurre, <i>to allege</i>	addúco	addússi	addurrò	addótto
(Addúcere), <i>to allege</i>			(adducerò)	(addútto)
Affliggere, <i>to afflict</i>	affliggo	afflissi	affliggerò	afflitto
Ancidere, <i>to kill</i>	ancido	ancisi	anciderò	anciso
Andare, <i>to go</i>	vádo (vo)	andái	andarò	andáto
Apparire, <i>to appear</i>	apparisco	apparíi	apparirò	apparito
(Apparere), <i>to appear</i>	(appáro)	appárvi	apparerò	appárso
	(appájo)	(appársi)		(apparúto)
Appartenere, <i>to belong</i>	apparténgo	apparténni	apparterrò	appartenúto
		(appartenétti)	appartenerò	
Applaudire, <i>to applaud</i>	applaudisco	applaudíi	applaudirò	applandíto
(Applaudere), <i>to applaud</i>	appláuó	(appláuís)	applauderò	(appláuó)
Aprire, <i>to open</i>	ápro	aprii, apérsi	aprirò	apérto
Ardere, <i>to burn</i>	árdro	ársi	arderò	árso
Ascendere, <i>to ascend</i>	ascéndo	ascési	ascenderò	ascésso
		ascendéi		
		ascendétti		
Ascondere, <i>to conceal</i>	ascóndo	ascósi	asconderò	ascóso, ascósto
Aspergere, <i>to sprinkle</i>	aspérgo	aspérsi	aspergerò	aspérso
Assidere, } <i>to sit down</i>	assido	assisi	assiderò	assiso
(Assédere), }				
Assistere, <i>to assist</i>	assisto	assistéi	assisterò	assistito
Assolvere, <i>to absolve</i>	assólvo	assolvéi	assolverò	assolúto
Assorbire, <i>to absorb</i>	assorbisco	assorbíi	assorberò	assorbíto
(Assórbere), <i>to absorb</i>	(assórbo)	(assórsi?)		
Assumere, <i>to assume</i>	assúmo	assúnsi	assumerò	assúnto
Astringere, <i>to compel</i>	astringo	astrinsi	astringerò	astrétto
(Astrignere), <i>to compel</i>	(astrigno)		(astrignerò)	
Attendere, <i>to wait</i>	atténdo	attési	attenderrò	atténto
Avère, <i>to have</i>	ho	ébbi	avrò	avúto
Avvèllere, <i>to root up</i>	avvélló	avvélsi	avvellerò	avvéltó
Bèvere, <i>to drink</i>	bévo	bévvi, bevéi	beverò, bevrò	bevúto, beúto
(Bère), <i>to drink</i>	(bíbo), béo	(bébbi)	(berò)	
Bollire, <i>to boil</i>	bóllo	bolíi	bolirò	bolító
Cadère, <i>to fall</i>	cádo (cággio)	cáddi, cadéi	caderò, cadrò	cadúto
Calère, <i>to care for</i>	cále	cálse	calerà (carrà)	calúto
Capère, <i>to comprehend</i>	cápo	capéi (capétti)	caperò, capirò	capúto, capító
(Capíre), <i>to comprehend</i>	(capíscó)	capíi		
Cédere, <i>to submit</i>	cédo	cedéi, céssi	cederò	cedúto, céssó
Chiédere, <i>to ask</i>	chiédo	chiési	chiederò	chiésó
Chiúdere, <i>to shut</i>	chiúdo	chiúsi	chiuderò	chiúso
Cignere, <i>to gird</i>	eíngo	cínsi	cingerò	cínto
(Cingere), <i>to gird</i>	(eíigno)			
Cógliere, } <i>to gather</i>	cóglío, cólgo	cólsi	coglierò, corrò	cólto
(Córre), }				
Cómpiere, <i>to accomplish</i>	cómpio	compíei	compierò	compíúto
(Cómpire), <i>to accomplish</i>		compíi		
Concepire, <i>to conceive</i>	concepisco	concepíi	conceperò	concepíto
(Concépere), <i>to conceive</i>	(concepío)	(concepétti)	(conceperò)	concepúto
Connètere, <i>to connect</i>	connétto	connettéi	connetterò	connéssó
		(connéssi)		(connettúto)
		conóbbi		conosciúto
		(conosétti)		
Conoscere, <i>to know</i>	conósco	conóssi	conoscerò	
Consumare,* } <i>to consume</i>	consúmo	consúnsi	consumerò	consúnto
(Consumere), }				
Coprire, <i>to cover</i>	cópro	coprii, copérsi	coprirò	copérto

* This verb is regular.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
<i>Córrere, to run</i>	córrò	córsi	corrèrò	córsò
<i>Costringere, to constrain</i> (<i>Costrignere</i>), <i>to constrain</i>	costringo costrigno	costrinsi	costringerò (costrignerò)	costrétto
<i>Crescere, to grow</i>	créscò	crébbi (crescétti)	crescerò	crescinto
<i>Cuócere, to cook</i>	cuóco	cóssi (cocéi)	cocerò	cótto
<i>Dàre, to give</i>	dà	diédi, diéi	darò	dàto
<i>Decidere, to decide</i>	decido	decisi (?)	deciderò	deciso
<i>Delùdere, to delude</i>	delúdo	delúsi	deluderò	delúso
<i>Deprimere, to depress</i>	deprimo	depréssi	deprimerò	depréssò
<i>Difendere, to defend</i>	difèndo	difési	difenderò	diféssò
<i>Dìre, to say</i>	dico	dissi	dirò	détto
<i>Dirigere, to direct</i>	dirigo	diréssi	dirigerò	dirétto
<i>Discendere, to descend</i>	discèndo	discési	discenderò	discéso
<i>Dispèrgere, to disperse</i>	dispèrgo	dispèrsi	dispergerò	dispèrso
<i>Distinguere, to distinguish</i>	distingno	distinsi (distinguétti)	distinguerò	distinto
<i>Divedére, to</i>	divédo	divídi (dividéi)	divedrò	divedùto (diviso)
<i>Divèllere, to root out</i>	divéllo	divélsi	divellerò (diverrò)	divélto
<i>Dolére, to grieve</i>	dólgo, dóglio	dólsi	dorrò	dolúto (dólto)
<i>Dovére, to owe</i> (<i>Devére</i>), <i>to owe</i>	débbo, dévo (déo)	dovéi, dovétti (devéi)	dovrò (doverò)	dovúto
<i>Emérgere, to emerge</i>	emérgo	emérsi	emergerò	emérso
<i>Erigere, érgere, to erect</i>	érigo, érgo	éressi, érsi	erigerò, ergerò	éretto (érto)
<i>Esigere, to exact</i>	esigo	esigéi	esigerò	esátto
<i>Espèllere, to expel</i>	espèllo	espúlsi	espellerò	espúlso
<i>Espónere, to expose</i>	espóngo	espósi	esporrò	espósto
<i>(Espórre), to expose</i>	(espóno)	(esponósi)	(esponerò)	(esposito)
<i>Esprimere, to express</i>	esprimo	espréssi	esprimerò	espréssò
<i>Èssere, to be</i>	sóno	fúí	sarò	stàto
<i>Esténdere, to extend</i>	estèndo	estési (estendétti)	estenderò	estéso
<i>Estinguere, to extinguish</i>	estinguo	estínsi	estingnerò	estinto
<i>Facére or fare, to do</i>	fo (faccio)	féci (féi)	farò	fatto
<i>Fèndere, to cleave</i>	fèndo	fèndei (fèssi)	fenderò	fèssò
<i>Figere or figgere, to fix</i>	figo, figgo	fissi (fisi)	figerò, figgerò	fitto, fisso, fiso
<i>Fingere or fingere, to feign</i>	fingo (figno)	finsi	fingerò	finto (fitto)
<i>Fóndere, to melt</i>	fóndo	fúsi (fondéi)	fonderò	fúso, fondùto
<i>Fràngere, } (Fragnére), } to break</i>	frángo	fránsi	frangerò	fránto
<i>Friggere, to fry</i>	friggo	frissi	friggerò	frítto
<i>Genufléttere, to kneel</i>	genuflétto	genufléssi	genufletterò	genufléssò
<i>Giacére, to lie down</i>	giaccio	giacqui (giacétti)	giacerò	giaciúto
<i>Gíre, to go</i>		gii	girò	(gíto)
<i>Giúgnere, to arrive</i>	giúngo	giúnsi	giungerò	giúnto
<i>Giúgnere, to arrive</i>		godétti, godéi		
<i>Godere (gaudére), to enjoy</i>	gódo		goderò	godúto
<i>Illùdere, to delude</i>	illúso	illúsi	illuderò	illúso
<i>Immérgere, to immerse</i>	immérgo	immérsi	immergerò	immérso
<i>Impèllere, to impel</i>	impèllo	impúlsi	impellerò	impúlso
<i>Imprimere, to print</i>	imprimo	impréssi	imprimerò	impréssò
<i>Incidere, to grave</i>	incido	incisi	inciderò	inciso
<i>Incórre, to incur</i>	incórro	incórsi	incorrerò	incórso
<i>Incréscere, to be sorry</i>	incréscò	incrébbi (incrascétti)	increscerò	incresciúto
<i>Inténdere, to understand</i>	intèndo	intési	intenderò	intéso, inténto
<i>Intéssere, to weave</i>	intéssò	intesséi	intesserò	intessúto
<i>Intridere, to temper</i>	intrido	intrísi	intriderò	intriso
<i>Intrúdere, to intrude</i>	intrúdo	intrúsi	intruderò	intrúso
<i>Invádere, to invade</i>	invádo	invási	invaderò	inváso
<i>Invólgere, to wrap up</i>	invólgo	invólsi	involverò	invólúto
<i>Invólvere, to wrap up</i>	invólvo		involverò	
<i>Íre, to go</i>		irrisi	irò	íto
<i>Irridere, to deride</i>	irrido		irriderò	irrisò

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Iscrivere, <i>to inscribe</i>	iscrivo	iscrissi	iscriverò	iscritto
Istruire, <i>to instruct</i>	istruisco	istruii	istruirò	istruito
Ledere, <i>to offend</i>	lèdo	(lèsi) (ledéi)	lederò	lésso
Léggere, <i>to read</i>	léggo	lèssi (leggéi)	leggerò	létto
(Lécere), } <i>to be lawful</i>	lice, léce			(licito) lecito
Maledicere, } <i>to curse</i>	maledico	maledéssi	maledirò	maledétto
(Maladire), }				
Mérgere, <i>to dive</i>	mérgo	mérsi	mergerò	mérso
Méscere, <i>to mix</i>	méscio	mescéi	mescerò	(mesciúto)
Méttere, <i>to put</i>	métto	misi, (mèssi)	metterò	méssso (míssso)
Mólcere, <i>to assuage</i>	2d pers. mólci	(múlse)		
	3d pers. mólce			
Mórdere, <i>to bite</i>	mórdo	mórsi	morderò	mórso
Morire, <i>to die</i>	{ muóro, móro	moríi	morirò, morrò	mórto
	{ muójo, mójo			
Múgnere, } <i>to milk</i>	múngo	múnsi	muguerò	múnto
Múgnere, }				
Muóvere, <i>to move</i>	muóvo	móssi (movéi)	moverò	móssso
Nàscere, <i>to be born</i>	nàscio	nàcqui	nascerò	nàto
Nascóndere, <i>to conceal</i>	nascóndo	nascósi	nasconderò	nascóssso
Negligere, <i>to neglect</i>	negligo	negligéi	negligerò	neglétto
Nuócere, } <i>to hurt</i>	nuóce, nocció	nocqui	nocerò	nosciúto
(Nócere), }				
Offéndere, <i>to offend</i>	offéndo	offéssi	offenderò	offéssso
Offerire, <i>to offer</i>	offerisco	offeríi	offerirò, offirò	
Offrire, <i>to offer</i>	offéro	offérsi	(offerrò)	offértto
(Offerere), <i>to offer</i>	óffro			
Opprimere, <i>to oppress</i>	opprímo	oppréssi	opprimerò	oppréssso
Parére, <i>to appear</i>	pájo (páro)	párv (pársi)	parrò (parerò)	parúto (pársso)
Pàscere, <i>to feed</i>	pàscio	pascéi	pascerò	pasciúto
Percuótere, <i>to strike</i>	percuóto	percóssi	percuoterò	percóssso
Perdere, <i>to lose</i>	pérdo	perdéi	perderò	perdúto
Persuadére, <i>to persuade</i>	persuádo	persuási	persuaderò	persuásso
		(persuadéi)		(persuadúto)
		piàcqui	piacerrò	piaciúto
Piacére, <i>to please</i>	piàccio, piàcio			
Piangere, } <i>to weep</i>	piàngo, piagno	piansi	piangerò	piántto
Piagnere, }				
Pingere, <i>to paint</i>	píngo	pínsi	pingerò	píntto (píttto)
Piovere, <i>to rain</i>	pióvo	pióvvi, piovéi	pioverò	piovúto
(Póuere) or pórrere, <i>to put</i>	póngo (póno)	pósi (puósi)	porrò	póssso
Pórgere, <i>to offer</i>	pórgo	pórsi	porgerò	pórtto
Potére, <i>to be able</i>	póssso	potéi, potétti	potrò (poterò)	potúto
		(possétti)	(porò)	
Precidere, <i>to shorten</i>	precído	precísi	preciderò	precíssso
Prémere, <i>to press</i>	prémo	preméi	premerò	premutò
Préndere, <i>to take</i>	préndo	prési	prenderò	présso
Presúmere, <i>to presume</i>	presúmo	presúnsi	presumerò	presúntto
Protéggere, <i>to protect</i>	protéggo	protéssi (?)	proteggerò	protétto
Púngere, <i>to prick</i>	púngo	púnsi	pungerò	púntto
Rádere, <i>to shave</i>	rádo	rási (radéi)	raderò	rásso
Recidere, <i>to retrench</i>	recído	recísi	reciderò	recíssso
Redimere, <i>to redeem</i>	redímo	rediméi	redimerò	redéntto
Réggere, <i>to govern</i>	réggio	réssi	reggerò	rétto
Réndere, <i>to render</i>	réndo	rendéi	renderò	rendúto (résso)
Repéllere, <i>to repel</i>	repéllto	repúlsi	repellerò	repússso
Reprimere, <i>to repress</i>	reprímo	représsi	reprimerò	représsso
Ridere, <i>to laugh</i>	rído	rísí (ridéi)	riderò	rísso
Rilúcere, <i>to shine</i>	rilúco	rilússi	rilucerrò	
Rimanére, <i>to remain</i>	rimángo	rimási	rimarrò	rimásso
Risólvare, <i>to resolve</i>	risólvo	risólsi, risolvéi	risolverò	risóltto
Rispóndere, <i>to answer</i>	rispóndo	rispósi	risponderò	rispóssso
Ristáre, <i>to desist</i>	rístto	ristétti	ristarò	ristátto
Rístringere, } <i>to restrain</i>	ristríngo	ristrínsi	ristringerrò	ristrétto
Rístringere, }				
Ródere, <i>to gnaw</i>	ródo	rósi	roderò	róssso

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Rompere, <i>to break</i>	rómo	rúppi (róppi)	romperò	róttö
Salire, <i>to ascend</i>	sálgo, saliseo	salii (salsi)	salirò (sarrò)	salito
Sapere, <i>to know</i>	so (sáppo)	séppi (sapéi)	saprò (saperò)	sapúto
Scegliere (scérre), <i>to choose</i>	scélgo, scéggio	scélsi	sceglierò	scélto
Scendere, <i>to descend</i>	scéndo	scési (scendéi)	scenderò	scéso
Scindere, <i>to cleave</i>	sciúdo	scinsi	seinderò	scisso
Scignere, } <i>to ungird</i>	scigno, scingo	scinsi	seignerò	scínto
(Seignere), }				
Sciogliere, } <i>to untie</i>	scióglio	sciólsi	scioglerò	sciólto
Sciórre, }				
Scorgere, <i>to perceive</i>	seórgo	scórsi	scorgerò	scórto
Scórrere, <i>to lay waste</i>	scórra	scórsi	scorrerò	scórto
Scrivere, <i>to write</i>	scrivo (scribo)	scrissi	scriverò	scritto
Scutere, <i>to shake</i>	scúto (scóto)	scóssi (scotéi)	scoterò	scóso
Sedere, <i>to sit down</i>	siédo, séggo	sedéi, sedétti	sederò (sedrò)	sedúto
Seguire, <i>to follow</i>	séguo, siéguo	seguíi	seguirò	seguito
Serpere, <i>to creep</i>	sérpo	serpéva		serpénte
Soffrire, } <i>to suffer</i>	sóffro	soffrii	soffrirò	sofférto
(Sofferire), }				
Solere, <i>to be wont</i>	sóglio	sóno, solito		solíto
Solvere, <i>to solve</i>	sólvo	solvéi	solverò	solúto
Sórgere (súrgere), <i>to arise</i>	sórgo (súrgo)	sórsi (súrsi)	sorgerò	sórto (súrto)
Sospendere, <i>to suspend</i>	sospéndo	sospési	sospenderò	sospéso
Spandere, <i>to pour out</i>	spándo	spandéi	spanderò	spandúto
Spárgere, <i>to spread</i>	spárgo	spársi	spargerò	spáso
Spégnere, } <i>to extinguish</i>	spéngo	spénsi	spegnerò	spénto
Spégnere, }				
Spéndere, <i>to spend</i>	spéndo	spési	spenderò	spéso
Spérgere, <i>to disperse</i>	spérgo	spérsi	spergerò	spérso
Spingere, } <i>to push</i>	spíngo	spínsi	spingerò	spínto
(Spignere), }				
Stare, <i>to stand</i>	sto	stétti (stéi)	starò (sterò)	státo
Sténdere, <i>to extend</i>	sténdo	stési (stendéi)	stenderò	stéso
Stridere, <i>to cry out</i>	strído	stridéi	striderò	
Stignere, } <i>to stain</i>	stíngo (stíngo)	stinsi	(stignerò)	stínto
Stingere, }				
Stringere, } <i>to bind fast</i>	stringo	strinsi	stringerò	strétto
Strígnere, }				
Strúggere, <i>to dissolve</i>	strúggo,	strússi	struggerò	strúttö
Svellere, } <i>to root up</i>	svéllo, svélgo	svélsi	svellerò	svéltó
Svégliere, }				
Súggere, <i>to suck</i>	súggo	suggéi (sússi)	suggerò	
Tacere, <i>to be silent</i>	táció (táccio)	tacqui (tacéi)	tacerò	taciúto
Téndere, <i>to tend</i>	téndo	tési (tendéi)	tenderò	téso
Tenere, <i>to hold</i>	téngo (téngo)	ténni (tenéi)	terrò (tenerò)	tenúto
Téssere, <i>to weave</i>	téssó	tesséi	tesserò	tessúto
Tígnere, tingere, <i>to dye</i>	tíngo (tíngo)	tínsi	tignerò	tínto
Tógliere, } <i>to take away</i>	tóglio, tólgo	tólsi	torrò	tólto
Tórre, }				
Tóndere, <i>to shear</i>	tóndo	tondéi	tonderò	tondúto
Tórcere, <i>to twist</i>	tóreo	tórsi	torcerò	tórtó
Tórperre, <i>to be benumbed</i>	tórpo			torpénte
Trarre, } <i>to draw</i>	trággo (tráo)	trássi	trarrò	trátto
(Trágnere), }				
Uccidere, <i>to kill</i>	necido	necisi	ncciderò	ucciso
Udire, <i>to hear</i>	ódo	udii	udirò (udrò)	uditó
Úgnere, úngere, <i>to anoint</i>	úngo (úngo)	únsi	ungerò	únto
Uscire, <i>to go out</i>	éscó	uscéi (escéi)	uscirò	uscéto (escéto)
Valere, <i>to be worth</i>	válgo (váglio)	válsi (valéi)	varrò (valerò)	valúto (válido)
Vedere, <i>to see</i>	védo, véggo	vídi (véddi)	vedrò	vedúto (vístó)
Venire, <i>to come</i>	véngo	vénni (veníi)	verrò (venirò)	venúto (véntó)
Vincere, <i>to conquer</i>	vínco	vínsi	vincerò	vínto (vítto)
Vivere, <i>to live</i>	vívo	vissi (vivéi)	viverò	vivúto
Volere, <i>to will</i>	vóglío, vó'	vólli (vólsi)	vorrò	volúto
Vólvere, <i>to turn</i>	vólgó	vólsi	volgerò	vóltó
Vólgere, <i>to turn</i>	vólvó		volverò	

Defective Verbs.

Defective Verbs ending in ĕre (long), accented.

<i>calĕre,</i>	to care for.	<i>pavĕre,</i>	to fear.
<i>colĕre</i> or <i>cólere,</i>	to adore.	<i>silĕre,</i>	to be or keep silent.
<i>lecĕre</i> and <i>licĕre,</i> }	to be lawful.	<i>solĕre,</i>	to be wont.
<i>lĕcere</i> and <i>licere,</i> }		<i>stupĕre,</i>	to be astonished.

Defective Verbs ending in ĕre (short).

<i>algere,</i>	to be chill.	<i>riĕdere,</i>	to return.
<i>ángere,</i>	to afflict.	<i>sĕrpere,</i>	to creep.
<i>arrógere,</i>	to add.	<i>soffólĕcere,</i> }	to support.
<i>cápere,</i>	to contain.	<i>soffólgere,</i> }	
<i>chĕrere,</i>	to ask.	<i>tángere,</i>	to touch.
<i>convĕllere,</i>	to convulse.	<i>tóllere,</i>	to take away.
<i>fiĕdere,</i>	to wound.	<i>tórperere,</i>	to be benumbed.
<i>lícere,</i>	to shine.	<i>úrgerere,</i>	to urge.
<i>mólcere,</i>	to assuage.	<i>vígere,</i>	to be vigorous.

Defective Verbs ending in íre.

<i>ĭre,</i>	to go.
<i>q̃íre,</i>	to go.
<i>olíre,</i>	to smell.

VARIATION OF DEFECTIVE VERBS.

(These verbs are used only in the tenses and persons which are here given.)

Calére.

INFINITIVE MOOD.

<i>calére,</i>	<i>Present.</i> to care for.		<i>éssere calúto,</i>	<i>Past.</i> to have cared for.
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GERUND.

caléndo, caring for.

PARTICIPLE.

calúto, cared for.

INDICATIVE MOOD.

<i>cále</i> or <i>cál</i> ,	<i>Present.</i> he cares for.		<i>caléva</i> or <i>caléa</i> ,	<i>Imperfect.</i> he cared for.
<i>Perfect.</i> <i>CÁLSE</i> , he cared for.				

SUBJUNCTIVE MOOD.

<i>CÁGLIA</i> ,	<i>Present.</i> that he care for.		<i>calésse</i> ,	<i>Imperfect.</i> if he cared for.
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IMPERATIVE MOOD.

CÁGLIA égli, let him care for.

Calére is generally used with the conjunctive pronouns *mi*, *tì*, *ci*, *vi*, *gli*: thus, *mi cále*, I care for; *ci caléva*, we cared for; etc.

Solére.

INFINITIVE MOOD.

solére, to be wont. | *éssere sólito*, to be wont.

GERUND.

soléndo, being wont.

INDICATIVE MOOD.

Present.

SÓGLIO,
SUÓLI,
SUÓLE (*sóle*),

I am wont.
thou art wont.
he is wont.

SOGLIÁMO (*solémo*),
soléte,
SÓGLIONO,

we are wont.
you are wont.
they are wont.

Imperfect.

io soléva or soléa, I was wont.

SUBJUNCTIVE MOOD.

Present.

io SÓGLIA, that I am wont or may be wont.

Imperfect.

io soléssi, if I were wont or should be wont.

Stupére.

INFINITIVE MOOD.

stupére, to be astonished.

INDICATIVE MOOD.

Present.

stupe, he is astonished.

Álgere.

INFINITIVE MOOD.

álgere, to be chill.

INDICATIVE MOOD.

Perfect.

álsi,
algésti,
álse,

I was chill.
thou wast chill.
he was chill.

algémma,
algéste,
álséro,

we were chill.
you were chill.
they were chill.

Ángere.

INFINITIVE MOOD.

ángere, to afflict.

INDICATIVE MOOD.

Present.
ánga, it afflicts.

Imperfect.
angéva, it afflicted.

Arrógere.

INFINITIVE MOOD.

arrógere, to add.

GERUND.

arrogéndo, adding.

PARTICIPLE.

ARRÓTO or ARRÓSO, added.

INDICATIVE MOOD.

Present.

arróge,

he adds.

arrogiamo,
arrógono,

we add.
they add.

Imperfect.

io arrogéva or *arrogéa*, I added

Perfect.

ARRÓSI,
arrogésti,
ARRÓSE,

I added.
thou addedst.
he added.

arrogémmo,
arrogéste,
ARRÓSERO,

we added.
you added.
they added.

Cápere.

INFINITIVE MOOD.

cápere, to contain.

INDICATIVE MOOD.

Present.
cápe, it contains.

Imperfect.
capéva, it contained

Chérere.

INFINITIVE MOOD.

chérere, to ask.

INDICATIVE MOOD.

Present.

chéro,
chère,

I ask.
he asks.

| : : : : : : : : :

Convéllere.

INFINITIVE MOOD.

convéllere, to convulse.

GERUND.

convelléndo, convulsing.

PARTICIPLE.

CONVÚLSO, convulsed.

INDICATIVE MOOD.

Present.

convélle.

he convulses.

| *convéllono,*

they convulse.

Imperfect.

convelléra or -léa,

he convulsed.

| *convellérano or -léano,* they convulsed.

Future.

convellerà,

he shall convulse.

| *convelleránno,*

they shall convulse

SUBJUNCTIVE MOOD.

Imperfect.

convellésse,

if he convulsed.

| *convelléssero,*

if they convulsed.

CONDITIONAL MOOD.

Present.

convellerébbe,

he should convulse.

| *convellerébbero,*

they should convulse.

Fiédere.

INFINITIVE MOOD.

fiédere, to wound.

GERUND.

fiédéndo, wounding.

INDICATIVE MOOD.

*Present.**fiédo,*
fiédi,
*fiéde,*I wound.
thou woundest.
he wounds.

|

: : :
: : :
fiédono,: : : : :
: : : : :
they wound.*Imperfect.**io fiédéva* or *fiédéa*, I wounded.*Perfect.**fiédéi*, I wounded.

SUBJUNCTIVE MOOD.

*Present.**io fiéda (fiéggia),*
*egli fiédia (fiéggia),*that I wound.
that he wound.

|

fiédano,

that they wound.

*Imperfect.**io fiédéssi*, if I wounded.

Lúcere.

INFINITIVE MOOD

lúcere, to shine.

GERUND.

lúcendo, shining.

INDICATIVE MOOD.

Present.

<i>lúci</i> ,	thou shinest.	<i>luciámō</i> ,	we shine.
<i>lúce</i> ,	he shines.	<i>lucéte</i> ,	you shine.
	

*Imperfect.**io lúcéva*, I shone.*Perfect.*

<i>lúcésti</i> ,	thou shinest.	<i>lucémmo</i> ,	we shone.
		<i>lucéste</i> ,	you shone.

*Future.**lucero*, I shall or will shine.

SUBJUNCTIVE MOOD.

Present.

. . . .	. . . .	<i>luciámō</i> ,	that we shine.
<i>égli</i> (<i>lúca</i>),	that he shine.	<i>luciáte</i> ,	that you shine.
		(<i>lúcáno</i>),	that they shine.

*Imperfect.**io lúcéssi*, if I shone or should shine.

CONDITIONAL MOOD.

*Present.**lucerei* (*lucerta*), if I should, would, or could shine, or might shine.

Mólcere.

INFINITIVE MOOD.

mólcere, to assuage.

INDICATIVE MOOD.

Present.

<i>mólici</i> ,	thou assuagest.
<i>mólce</i> ,	he assuages.

Imperfect.

<i>io mólcéva</i> ,	I assuaged.
<i>mólcévi</i> ,	thou assuagedst.
<i>égli mólcéva</i> ,	he assuaged.

Riédere.

INFINITIVE MOOD.

riédere, to return.

INDICATIVE MOOD.

*Present.**riédo,*
riédi,
*riéde,*I return.
thou returnest.
he returns.: : :
: : :
riédono,: : : : :
: : : : :
they return.*Imperfect.**io riédèva or riédèa,*
riédévi,
*égli riédèva,*I returned.
thou returnedst.
he returned.: : : : :
: : : : :
riédévano,: : : : :
: : : : :
they returned.

SUBJUNCTIVE MOOD.

*Present.**io riéda,*
tu riéda,
*égli riéda,*that I return.
that thou return.
that he return.: : :
: : :
riédano,: : : : :
: : : : :
that they return.

Sérpere.

INFINITIVE MOOD.

sérpere, to creep.

GERUND.

sérpendo, creeping.

INDICATIVE MOOD.

*Present.**sérpa,*
sérpi,
*sérpe,*I creep.
thou creepest.
he creeps.: : :
: : :
sérpono,: : : : :
: : : : :
they creep.*Imperfect.**io sérpèva,*
sérpévi,
*égli sérpèva,*I crept.
thou creptest.
he crept.: : : : :
: : : : :
sérvévano,: : : : :
: : : : :
they crept.

SUBJUNCTIVE MOOD.

*Present.**io sérpa,*
tu sérpa,
*égli sérpa,*that I creep.
that thou creep.
that he creep.: : :
: : :
sérpano,: : : : :
: : : : :
that they creep.

Soffólcere or Soffólgere.

INFINITIVE MOOD.

soffólcere or *soffólgere*, to support.

PARTICIPLE.

soffólto, supported.

INDICATIVE MOOD.

Present.

soffólce or *soffólge*, he supports.

Perfect.

soffólse, he supported.

Tángere.

INFINITIVE MOOD.

tángere, to touch.

INDICATIVE MOOD.

Present.

tánga, he touches.

Tóllere.

INFINITIVE MOOD.

tóllere, to take away.

INDICATIVE MOOD.

Present.

<i>tólli,</i>	thou takest away.	|	:	:	:	:	:	:	:	:	:
<i>tólle,</i>	he takes away.	|	:	:	:	:	:	:	:	:	:

SUBJUNCTIVE MOOD.

Present.

<i>tu tólla,</i>	that thou take away.	|	:	:	:	:	:	:	:	:	:
<i>égli tólla.</i>	that he take away.	|	:	:	:	:	:	:	:	:	:

IMPERATIVE MOOD.

tólla égli, let him take away.

Estóllere (to lift), compound of *tóllere*, is defective only in the participle, and in all the persons of the perfect of the indicative.

Tórpere.

INFINITIVE MOOD.

tórpere, to become numb.

INDICATIVE MOOD.

*Present.**tórpo,*
*tórpe,*I become numb.
he becomes numb.

| : : : : : : : : : :

SUBJUNCTIVE MOOD.

*Present.**io tórpa,*
tu tórpa,
*egli tórpa,*that I become numb.
that thou become numb.
that he become numb.| : : : : : : : : : :
: : : : : : : : : :
: : : : : : : : : :

Úrgere.

INFINITIVE MOOD.

úrgere, to urge.

INDICATIVE MOOD.

*Present.**úrge*, he urges.*Imperfect.**egli urgéva* or *urgéa*, he urged.| *urgévano*, they urged.

Vígere.

INFINITIVE MOOD.

vígere, to be vigorous.

INDICATIVE MOOD.

*Present.**víge*, he is vigorous.*Future.**vigerà*, it will be vigorous.

Gíre.

INFINITIVE MOOD.

gíre, to go.

PARTICIPLE.

gíta, gone.

INDICATIVE MOOD.

Present.

· · · · ·
· · · · ·
· · · · ·

· · · · ·
· · · · ·
· · · · ·

| *giámo*,
gíte,
· · ·

we go.
you go.
· · ·

Imperfect.

gíva or *gía*, I went.

Perfect.

to gíi, I went.

Future.

gírò, I shall or will go.

SUBJUNCTIVE MOOD.

Present.

· · · · ·
· · · · ·
· · · · ·

· · · · ·
· · · · ·
· · · · ·

| *giámo*,
giáte,
· · ·

that we go or may go.
that you go.
· · · · ·

Imperfect.

to gíssi, if I went or should go.

CONDITIONAL MOOD.

gírét, *gíría*, I should, would, or could go, or might go.

IMPERATIVE MOOD.

· · · · ·

· · · · ·

| *giámo*,
gíte,

let us go.
go ye.

Íre.

INFINITIVE MOOD.

íre, to go.

PARTICIPLE.

ító, gone.

INDICATIVE MOOD.

Present.

íte, you go.

Imperfect.

io íva,
egli íva,

I went
he went.

| *ívano,*
 . . .

we went
 . . .

Perfect.

isti,

thou wentest.

| *(íro, ír),*

they went.

Future.

.
.
.

.
.
.

| *irémo,*
iréte,
iráno,

we shall or will go
you will go.
they will go.

CONDITIONAL MOOD.

(iriano), they should, would, or could go, or might go.

IMPERATIVE MOOD.

íte, go ye.

Olíre.

INFINITIVE MOOD.

olíre, to smell.

INDICATIVE MOOD.

Imperfect.

io olíva,
olívi,
egli olíva,

I smelled.
thou smelledst.
he smelled.

| *. . .*
 olívano,

.
they smelled.

P R O V E R B S.

A word to the wise is enough,
All that is fair must fade,
A ragged coat finds little credit,

Any thing for a quiet life,
A great liar has need of a good
memory,

An old horse for a young soldier,
A buttered mouth cannot say no,
A good appetite needs no sauce,
A good beginning makes a good
ending,

A barking dog does not bite,
A voluntary burden is no burden,
A gold key opens every door,
A fat kitchen, a lean testament,
A new broom sweeps clean,
Aught is better than naught,
All is not gold that glitters,
A sin confessed is half forgiven,

A little spark kindles a great fire,
A rolling stone gathers no moss,
A little gall makes a great deal of
honey bitter,

As you would have a daughter,
choose a wife,

Anger increases love,
All's well that ends well,
A married man is a caged bird,
An ounce of discretion is worth
more than a pound of knowl-
edge,

A fasting stomach has no ears,
After the horse is stolen, shut the
barn-door,

A bird in the hand is worth two in
the bush,

Bend the tree while it is young,
Better late than never,
Better a happy heart than a full
purse,

Better bend than break,
Better give the wool than the sheep,
Big head and little wit,

A buón intenditór póche paróle.
Bélla cósá tósto è rapíta.

A véste logoráta póca féde vien pres-
táta.

Álla páce si può sacrificár tútto.

A un gran bugiárdo ci vuól buóna
memória.

A giòvane soldáto véechio cavállo.

Bócca únta non può dir di no.

Buón appetíto non vuól sálsa.

Buón princípío fá buón fíne.

Can che abbaía non mórde.

Cárica voluntária non cárica.

Chiáve d'óro ápre ógni pórtá.

Grássá cucína, mágro testaménto.

Granáta nuóva spázza ben lá cása.

Méglio è póco che níente.

Óro non è tútto quel che risplénde.

Peccáto confessáto è mézzo perdo-
náto.

Piccóla favílla accénde gran fuóco.

Piétra móssa non fá múschio.

Póco fiéle fá amáro móltó miéle.

Qual fígliá vúoi, tal móglie pígliá.

Sdégno auménta amóre.

Tútto è béne che ríesce béne.

Uómo ammogliáto, uccélló in gábbia.

Val piú un' óncia di discrezióne che
úna líbbra di sapére,

Véntre digiúno non óde nessúno.

Dópo che i cavállo sóno prési, serrár
lá stállá.

È méglío un uccélló in gábbia che
cénto fuóri.

Piéga l'álbero quándo è giòvane.

Méglio tárdi che mái.

È méglío il cuór felíce che lá bórsa
piéna,

È méglío piegáre che rómpere.

È méglío dar lá lána che lá pécora.

Cápo grássó, cervélló mágro.

- Bad news travels fast,
 Counsel is nothing against love,
 Comparisons are odious,
 Christmas comes but once in a year,
 Do what you ought, come what may,
 Do not count your chickens before they are hatched,
 Delays are dangerous,
 Different times, different manners,
 Drop by drop wears away a stone,
 Do not look a gift horse in the mouth,
 Every thing is good in its season,
 Every dog is a lion at home,
 Every truth is not good to be told,
 Every body knows where his shoe pinches,
 Every one for himself, and God for us all,
 Every body praises his own saint,
 Every body's friend, nobody's friend,
 Every one thinks his own cross the heaviest,
 Extreme ills, extreme remedies,
 Friends in need are friends indeed,
 For a web begun, God sends thread,
 Fair words, but look to your purse,
 Four eyes see more than two,
 Fortune comes to him who seeks her,
 Forbidden fruit is sweet,
 Father Modest never was a prior,
 From those I trust, God guard me;
 from those I mistrust, I will guard myself,
 God helps him who helps himself,
 Give to him that has,
 Give time, time,
 God sends meat, and the devil sends cooks,
 Great griefs are mute,
 Great smoke, little fire,
 Gold does not buy every thing,
 Good wine makes good blood,
 He who succeeds is reputed wise,
 He who knows nothing, knows enough if he knows how to be silent,
 He is blind who cannot see the sun,
 He who sings drives away sorrow,
- Le cattive nuóve volano.
 Cóntro amóre non è consíglío.
 I paragóni son tútti odiósi.
 Natále non viéne che úna vólta l'ánno.
 Fa quel che dévi, n' arrívi ciò che potrà.
 Non far cónto dell' uóvo non ancór náto.
 L' indugiáre è pericóloso.
 Áltri témpi, áltri costúmi.
 A góccia à góccia si trafora la piétra.
 A cavál donáto, non guardár in bócca.
 Da stagióné tútto è buóno.
 Ógni cáne è leóne a cása súa.
 Ógni véro non è buóno a díre.
 Ognúno sa dóve la scárpa lo strínge.
 Ognún per sè, e Dío per tútti.
 Ognúno lóda il próprio sánto.
 Amíco d' ognúno, amíco di nessúno.
 Ad ognúno par più gráve la cróce súa.
 Ai máli estrémi, estrémi rimédi.
 A bisógni si conóscen gli amíci.
 A téla ordíta Dío mánda il fílo.
 Bélle paróle, ma guárda la bórsa.
 Vedón più quattr' ócchi che dúe.
 Vién la fortúna a chi la procúra.
 I frútti proibiti sóno dólci.
 Fra modésto non fu mái prióre.
 Da chi mi fído, mi guárdi Iddío; da chi non mi fído mi guarderò io.
 Chi s'aiúta, Dío l'aiúta.
 Dà del túo a chi ha del súo.
 Dà témpo al témpo.
 Dío ci mánda la cárne, ma il diávolo i cuóchi.
 I gran dolóri sóno múti.
 Gran fúmo, póco arrósto.
 L'óro non cómpra tútto.
 Buón víno fa buón sángue.
 A chi la riésce béne, è tenúto per sávio.
 Assái sa, chi non sa, se tácer sa.
 Ben è ciéco chi non véde il sóle
 Chi cánta, i suói máli spavénta

He who buys in time, buys cheap,
 He laughs well who laughs last,
 Hear, see, and say nothing, if you
 would live in peace,
 He is master of another man's life
 who is indifferent to his own,
 He gives twice who gives in a trice,
 He who stands may fall,
 He that reckons without his host
 must reckon again,
 Hell is full of good intentions,
 Habit is a second nature,
 In at one ear, and out at the other,

Ill weeds grow apace,
 Look before you leap,
 Like master, like man,
 Live, and let live,
 Love me, love my dog,
 Love rules without law,
 Love me little, and love me long,
 Love knows not labor,
 Let him who is well off stay where
 he is,

Long tongue, short hand,
 Marry in haste, repent at leisure,
 Many a true word spoken in jest,

Much smoke and little fire,
 Make me a prophet, and I will make
 you rich,

Nothing venture, nothing have,
 Nothing is difficult to a willing mind,
 Near the church, far from God.

Old reckonings, new disputes,
 One enemy is too many, and a hun-
 dred friends are too few,

One hand washes the other, and
 both hands wash the face,

One word brings another,
 One swallow does not make a sum-
 mer,

One man warned is as good as two,
 Out of sight, out of mind,

Poor as a church mouse,
 Poverty has no kin,
 Physician, heal thyself,
 Pluck the rose and leave the thorns,
 Rather hat in hand than hand in
 purse,

Roses grow among thorns,

Chi compra a tempo, compra a buon
 mercato.

Ride bene chi ride l'ultimo.

Ódi, védi e táci se vuoi viver in
 pace.

È padrone della vita altrui chi la sua
 sprezza.

Chi dà presto, dà il doppio.

Chi è ritto può cadere.

Chi fa il conto senza l'oste, gli con-
 vién farlo due volte.

Di buona volontà è pieno l'inférno.

L'ábito è una seconda natura.

Dentro da un orecchio e fuóri dall'
 áltro.

La mal érba cresce presto.

Guárda innánzi che tu salti.

Tal padrone, tal servitóre.

Vívi, e lascia vivere.

Chi áma me, áma il mio cáne.

Amór régge senza légge.

Ámami póco, ma continúa.

Amór non conósce traváglio.

Chi sta bene non si muóva.

Lúnga língua, córta máno.

Chi si marita in frétta, sténta adágio.

Quel che páre búrla, ben sovén-te è
 véro.

Mólto fúmo e póco fuóco.

Fámmi indovíno, e ti farò ricco.

Chi non s'arríschi non guadágna.

A chi vuóle, non è cósa difícíle.

Vicíno álla chiésa lontán di Dío.

A cónti vécchi, contése nuóve.

È tróppo un nemíco, e cénto amíci
 non bástano.

Úna máno láva l'áltra e tútt' e due
 lávano il víso.

Úna paróla tíra l'áltra.

Un fióre non fa Primavéra.

Un avvertíto ne val due.

Lontáno dágli ócchi, lontáno del
 cuóre.

Povéro cóme un tópo in chiésa.

Povertà non ha parénti.

Médico, cúra te stéssó.

Cógli la rósa, e lascia le spíne.

Piuttósto cappéllo in máno, che
 máno álla bórsa.

Ánco trà le spíne náscono le róse.

Saying is one thing, and doing is another,	Áltra cósà è il díre, áltra il fáre.
Silence gives consent,	Chi táce, acconsénte.
Strike while the iron is hot,	Bátti il férrò quánd' è cáldo.
See Naples, and then die,	Védi Nápoli e pói muóri.
Savings are the first gain,	Lo sparágno è il prímo guadágno.
Seeing is believing,	Chi con l'ócchio véde, di cuór créde.
Second thoughts are best,	Il secóndo pensiéro è il miglióre.
The full belly does not believe in hunger,	Córpo satóllò non créde al digiúno.
To pay one in his own coin,	Pagár úno délla súa própria monéta.
Think much, speak little, and write less,	Pénsa móltò, párla póco, scrívi ménò.
Translators, traitors,	Traduttóri, traditóri.
The weakest goes to the wall,	Sémpre ha tórtò il piú débòle.
They say, is a liar,	Si díce, è mentitóre.
The people's voice, God's voice,	Vóce di pópòlo, vúce di Dío.
To fall out of the frying-pan into the fire,	Cadér délla padélla nêlle brágie.
The biter is sometimes bit,	Chi búrla, víen burláto.
The world is governed with little brains,	Con póco cervéllo si govérna il móndo.
True love never grows old,	Amór véro non divénta canúto.
The liar is not believed when he speaks the truth,	Al bugiárdo non si créde la verità.
The workman is known by his work,	All ópera si conósce il maéstro.
There is always a calm before a storm,	La bonáccia burráscia mináccia.
The beard does not make the philosopher,	La bárba non fa il filósofo.
There is no love without jealousy,	Non c'è amór sénza gelosía.
There is no smoke without fire,	Non c'è fúmo sénza fuóco.
The steed is starving whilst the grass is growing,	Méntre l'érba crésce il cavállo muóre di fáme.
The devil is not so ugly as he is painted,	Il diávolo non è cósi brúttò cóme si dipínge.
The best is the cheapest,	Il miglióre è men cáro.
Teaching we learn,	Insegnándo s'impára.
To cast pearls before swine,	Gettár le marghérite ai pórci.
The earth covers the errors of the physician,	Gli erróri del médico gli cópre la térra.
There is no disputing about tastes,	Dei gústi non se ne dispúta.
The doctor seldom takes medicine,	Di rádo il médico píglia medicína.
The world was not made in one day,	In un giòrno non si fé' Róma.
I tell me the company you keep, and I will tell you what you are,	Dímmi con chi trátti, e ti dirò chi séi.
Whoever brings, finds the door open for him,	Apérta ha la pórtà chiúnque appórta.
Where there is a will, there's a way,	A chi vuóle, non máncano módi.
Well begun is half done,	Buón princípio è la metà dell' ópra.

Who does too much often does little,	Spéssó chi tróppo fa, póco fa.
Who knows most believes least,	Chi piú sa, ména créde.
Who comes seldom is welcome,	Chi ráro viéne, vién béne.
While there is life, there is hope,	Finchè v'è fiáto, v'è speránza.
Who knows nothing never doubts,	Chi niénte sa, di niénte dúbita.
What's done can't be undone,	Quel che è fátto non si può disfáre.
What costs little is little valued,	Quéllo che cósta póco, si stíma póco.
Who judges others condemns him- self,	Chi áltri giúdica se condánna.

I D I O M S.

Non vále un ácca,	It is not worth a pin.
A béll' ágio,	Leisurely.
Mangiár cárne d' <i>allódola</i> ,	To take pleasure in being praised.
Fáre álto e bássó,	To do as one pleases.
<i>Amíco</i> da bonáccia,	A table friend.
È all' <i>artícolo</i> di móрте,	He is at the point of death.
Dar la báia,	To laugh at.
Da básto é sélla,	Fit for any thing.
In un bátter d' ócchio,	In an instant.
Dirizzáre il bécco ágli sparviéri,	To attempt impossibilities.
Andáre di béne in méglío,	To grow better and better.
Un uómo da béne,	A good honest man.
Dir del béne,	To speak well of a person.
Mi convién bérla,	I must bear it.
Tenér l' ánima co' dénti,	To be almost dead.
Dal détto al fátto v'è un grán trátto,	To say and to do are two different things.
Chi <i>dórme</i> non píglia pésci,	Idleness begets poverty.
Quésta cósa non m' éutra,	I do not comprehend this.
Non è <i>érba</i> del vóstro órto,	This is not of your own making.
Mangiársi l' <i>érba</i> sótto,	To spend what one has.
Ascónder l' ámo nell' <i>ésca</i> ,	To deceive one under the color of friendship.
Le cóse sóno in buón <i>éssere</i> ,	Things are in a good way.
<i>Éssere</i> all' estrémo délla víta,	To be at the point of death.
Stáre all' <i>érta</i> ,	To be upon one's guard.
<i>Ésser</i> di buóna bócca,	To be a great eater.
Favelláre con le máni,	To strike.
Non avér <i>fiéle</i> ,	To be good-natured.
Far <i>filáre</i> úno,	To make one do what you please.
Pagár il <i>fió</i> ,	To pay dear for.
Dáre ad úno cárta bíanca.	To give one full power.
<i>Fra</i> tre giòrni,	In three days.

Dolérsi di *gámbe* *sána*,
 Dárla a *gámbe*,
 Vín cere la *gára*,
 Con bel *gárbo*,
 Fáre la *gátta* *mórta*,
 Cóme méglío vi aggráda,
Imbarcársi *sénza* *biscóttö*,

È *impastáto* di vizj,
 Véndere all' *incánto*,
 Dár l' *incénso* a' *mórti*,
 Il túo *inchióstro* *nón* *tígne*,
 Mostráre altrúí *lúcciole* per lanterne,

In *cása* *súa* v' è il *látte* di gallína,

Uno máno *láva* l' *áltra*,
Legársela al díto,
 Tenére in *libra*,
 Dáre in *lúce*,
 Veníre *máncó*,
 Uscír del *mánico*,
 Far un *marróne*,
Méttere álla *véla*,
Miráre con la *códa* dell' *ócchio*,
 Tí farò *mórdere* le *únghe*,
Mutár *vérso*,
 Dar l' *última* máno,
 Fuór di máno,
 Éssere álla máno,
 Avére la máno,
 Méttér máno ad *úna* *cósa*,
Imbottár *nébbia*,
Tésta di *pollástra*,
 Fáre il *bécco* all' *óca*,
Ócchio *mío*,
 In un *bátter* d' *ócchio*,
 A *quátr'* *ócchi*,
 Va in *buón* *óra*,
 Far *oréccie* di *mercánte*,
 Tútto' l' *móndo* e *paése*,
 Col *témpo* e *cólla* *págliá* *matúrano*
 le *néspole*,
Stársi ne' *própii* *pánni*,
 Cavár le *pénne* *maéstre*,
 La *vóstra* *opinióné* *non* *mi* *quádra*,
Quésto è il *quánto*,
 Di *quándo* in *quándo*,
 Dár *nélla* *ragnátela*,
 Menár *tútti* a *rastréllo*,
Rénder l' *ánima*,
Rídere ágli *ángeli*,
 Ha *póco* *sále* in *zúcca*,

To complain without reason.

To run away.

To carry the prize.

In a civil manner.

To dissemble.

As you think fit.

To undertake a thing without means.

He is very vicious.

To sell by auction.

To make almanacs for the last year.

Your credit is not good.

To make one believe that the moon is made of green cheese.

In his house they always eat of the best.

To help one another.

To owe one a spite.

To keep in suspense.

To publish.

To faint.

To be extravagant.

To make a mistake.

To set sail.

To cast sheeps' eyes. *cast a wishful or amorous glance*

I'll make you repent it.

To alter the course of one's life.

To finish.

Out of the way.

To be ready.

To have the advantage.

To begin a thing.

To lose time.

Giddy brained.

To finish any work.

My darling.

In an instant.

Face to face.

God speed you.

To give no ear.

One may live everywhere.

Time brings every thing to maturity.

To be contented with what one has.

To take away the best one has.

I am not of your opinion.

This is the point.

Now and then.

To fall into a snare.

To use all alike.

To give up the ghost.

To laugh at nothing.

He has not a great deal of judgment.

I a gallína che cánta è quèlla che ha fatto l'uovo, Venir la <i>schiuma</i> álla bócca, Levársi all' álba de' tafáni, Chi <i>tárdi</i> arríva mále allóggia,	The man who is too earnest in justifying himself is guilty. To be in a great passion. To rise late. Those who come too late must kiss the cook.
<i>Tenére</i> il piéde in dúe stáffe, <i>Pighár</i> gli uccéllini, <i>Uccél</i> da välle, <i>Ugnér</i> le máni, Far venír l'ácqua all' <i>úgola</i> , Vedére il pel nell' <i>uovo</i> , Dár le <i>vèle</i> a' vénti, A <i>vèla</i> e rémo, <i>Vendémia</i> méntra hái témpo, La candéla è al <i>vérdé</i> , La <i>verità</i> sta sémpré a gála, I miéi affári hánnó présó buóna piéga,	To have two strings to one's bow. To play the fool. A sly man. To bribe one with money. To make the mouth water. To be clear-sighted. To set sail. With all speed. Get money while you can. The candle is almost out. Truth always prevails at last. My affairs are going on successfully.
Náscer <i>vestíto</i> , <i>Zára</i> a chi tócca, Far d'úna lánCIA un zípólo, Cantáre ad úno la <i>zolfá</i> ,	To be born lucky. Let every one care for himself. To make a little out of a great deal To chide.

ITALIAN AND ENGLISH VOCABULARY.

Abbàglio, mistake.
accànto, aside.
acqua, water.
addosso, on, upon.
affàno, grief.
affatto, entirely.
affetto, good-will, kindness.

ago, needle.
alba, dawn.
albero, tree.
allora, then.
alloro, laurel.
álma, soul.
alméno, at least.
al par, equal, alike.
altéro, proud.
altro, other.
amarézza, bitterness.
ambo, both.
amicizia, friendship.
amico, friend.
amistade, friendship.
amo, fish-hook.
amore, love.
ancella, waiting-maid.
anelito, panting.
anello, a ring.
anima, soul.
ánimo, courage, mind.
ansanti, panting.
antico, ancient.
apertura, hole, gap.
áquila, eagle.
aratro, plough.
arcáno, secret.
ardénte, hot, burning.
aréna, sand, gravel.
argénto, silver.
ascóso, hidden.
aspetto, aspect.
assenúto, sensible.
astánte, by-stander.
ástro, star.
agullétto, small bird.

áura, gale, breeze.
avéllò, grave, tomb.
avvenénza, comeliness.
avventre, future.
avverténza, precaution.
avvísò, advice.

Bácio, a kiss.
baléna, whale.
bállo, ball.
bambino, child, infant.
bandito, an outlaw.
bellézza, beauty.
beltà, beauty.
benchè, although.
bicchiére, drinking-glass.
bile, anger, passion.
bióndo, fair, light.
birbante, vagabond.
bisógno, need, want.
bizzárro, whimsical.
bórgo, suburb.
bórsa, a purse, bag.
bóscò, a wood.
bottéga, shop.
bracciò, an arm.
brándo, sword.
brézza, cold, breeze.
brína, frost.
brúno, brown, dark.
brútto, ugly.
bugia, a lie.
buoi, oxen.
burrásca, tempest.
búrro, butter.
Caccia, hunting.
cagna, dog.
calca, confusion.
calvézza, baldness.
cálvo, bald.
calza, stocking.
cambiavahíte, broker.
cammíno, way, road.
cámpo, field.
cánto, song.
canzónè, song.
capánna, cottage.
capélli, pan.
cáro, dear.
cárne, meat.
carabína, carbine.
carézza, caress.
carnéfica, executioner.
cúrta, paper.
cascáta, cascade.
cáso, case.
caténa, chain.
cattedrale, cathedral.
cattívo, bad.
caúto, wary, cautious.
cávo, hollow.
céna, supper.
cénere, ashes, cinders.
céppo, stump, log.
céra, wax.
cérto, certain, sure.
cetra, cithern.
cervéllò, brain.
chéto, quiet, still.
chiáro, clear, fair.
chiáve, key.
chiaróre, brightness, clearness.
chína, declivity.
chiódo, nail.
chitárra, guitar.
ciabbattíno, cobbler.
cíbo, food.
ciéco, blind.
ciélo, sky, heaven.
címa, top, summit.
cinghiále, a wild boar.
cittadíno, citizen.
códa, tail.
cognizióne, knowledge.
cognáto, brother-in-law.
colazióne, breakfast.
colle, hill.
collera, anger.

coltivatóre, farmer.
concorrenza, competition.
contadino, peasant.
cónto, account.
contráda, country.
convito, banquet, feast.
cóppa, cup.
cortina, curtain.
costúme, custom, manner.
crúccio, anguish.
cucina, kitchen.
culla, cradle.
cuóre, heart.
cupidúgia, covetousness.
cupo, deep.

Dabbéne, good, honest.
danáro, money.
delitto, crime.
débole, weak.
détto, word.
di, day.
difétto, fault.
disgrázia, misfortune.
dóglia, grief, pain.
dólce, sweet.
dolcézza, sweetness.
dóno, gift.
donzélla, damsel.
dótto, skilful, learned.
droghiere, druggist.
drúto, right, straight.
duólo, grief, pain.

Ebbrezza, drunkenness.
élmo, helmet.
élsa, the hilt of a sword.
entrámbi, both.
erário, the treasury.
érba, grass.
erboso, grassy.
eréde, the heir.
eróe, hero.
eránte, wandering.
érto, steep, ascent.
estate, summer season.
età, age.
etáde, age.
etéree, ethereal.

Fáccia, face.

fálce, scythe.
fállo, fault.
fáme, hunger.
farfálla, butterfly.
fáta, fairy.
fatíca, fatigue.
fato, fate, destiny.
favélla, discourse, speech.
féde, faith.
férro, iron.
fiámma, flame.
fiáncó, side.
fiáto, breath.
fíco, fig.
fidánza, trust, hope.
figúra, figure, shape.
figliuólo, son.
fiéro, cruel, savage.
fiévole, feeble, weak.
fióre, flower.
fiócco, tassel, flake of snow.
fischíata, whistling.
flórido, flowery.
fólla, crowd.
fórté, strong.
frettolóso, hasty.
fulgido, bright.
fúmo, smoke.
fúne, a rope.
fuóco, fire.
furibóndo, like a madman.

Gállo, a cock.
géto, ice.
gélido, frozen.
gémíto, groan.
gemebóndo, groaning.
génere, gender, kind.
genitóre, father.
génté, people.
ginóccchio, a knee.
giója, joy, a jewel.
giórno, day.
giórvane, young.
gioventù, youth.
giúbilo, rejoicing.
giubilánte, merry-making.
giudizio, judgment.
giuraménto, oath.

giustízia, justice.
góbbo, hunch-backed.
gola, the throat.
gota, cheek.
gradasso, a boaster.
gragnuola, hail.
grásso, fat.
gráta, grate, an iron grate.
grúdo, cry.
grifágnó, rapacious.
guái, woe.
guáncia, cheek.
guárdo, look, sight.
guásto, spoiled, havoc.
guerriéro, warrior.
guiderdóne, reward.

Ignóto, unknown.
imbundigióne, setting of dishes on the table at a feast.
ingánno, deceit, fraud.
indovína, fortune-teller.
ingégno, wit, art, skill.
intórno, about.
invérno, winter.
invidia, envy.

Là, there.
lábbro, lip.
lácrima, a tear.
ladro, thief.
laggiù, below.
lárva, ghost.
láto, side.
lavóro, work.
légge, law.
legáme, pulse.
lénto, slow.
lettóre, reader.
léve, light.
libbra, pound.
lúdo, bank, shore.
lieto, merry, cheerful.
liève, lightly.
língua, tongue, language.
lâte, strife.
lógoro, worn out.
lórdo, dirty.
lucénte, shining.
lúme, light.

lúngo, long.
luógo, place.
lusinghiéro, flattering.
lústro, lustre.

Macilénte, thin.
magía, magic.
maglia, mail, armor, a net.
mágro, lean.
mále, ill.
malattía, sickness.
malóri, ills.
malóra, ruin.
mánto, cloak.
máre, sea.
maríto, husband.
mariuolo, a cheat.
mascella, jaw-bone.
masnáda, a crowd of soldiers.
méno, less.
ménte, mind.
ménsa, table.
méntre, whilst.
mercanzia, goods.
merlètti, lace.
meschinello, poor.
mestízia, melancholy.
méstó, sad.
metà, moiety.
métzo, middle, midst.
miigliàia, thousands.
minéstra, soup.
miséria, misery.
módo, manner.
móglie, wife.
mólle, tender.
monéta, money.
móndo, world.
mórso, bit.
montàgna, mountain.
mórte, death.
móto, motion.
motteggiatóre, a jester.
mulíno, mill.

Náno, a dwarf.
náso, nose.
natále, nativity.
náto, son, child.
náve, ship.
ne, of it, of them.

nebbia, mist, fog.
nemíco, enemy.
nequítzia, wickedness.
néve, snow.
niénte, nothing.
nojá, weariness.
nóce, walnut-tree.
nótte, night.
nózze, marriage.
núbe, cloud.
núvola, cloud.

Occúlto, hidden.
olézzo, odor.
óltre, besides.
ómbra, shadow.
ónda, wave.
óra, an hour, now, at present.
orgóglio, haughtiness.
órdine, order.
oriénte, east.
órma, track, trace.
oriuolo, watch.
óro, gold.
órso, bear.
oscúro, obscure, dark.
óssó, bone.
ostello, tavern.

Páce, peace.
paése, country.
palágio, palace.
pálma, palm.
pálude, marsh.
pánca, bench.
paragóne, comparison.
parére, opinion.
pári, equal.
paróla, word.
párroco, pastor.
pásco, pasture.
pásqua, easter, pass-over.
passéggio, a walk.
pásto, food.
pátto, bargain.
pazzia, folly.
pázzo, mad.
péggio, worse.
péna, punishment.
penóso, painful.
pensiéro, thought.

péntola, pot.
perchè, why, because.
perícólo, danger.
perénne, perennial.
pésce, fish.
péssimo, worst.
pétto, breast.
pézzo, piece.
pío, pious.
piáno, plain.
piánto, tears.
piázza, square.
piccino, little one.
pietra, stone.
pióione, house-rent.
pioggia, rain.
pittóre, painter.
piúma, down, feathers.
póco, little.
podágra, the gout.
podére, farm, power.
podestà, power, dominion.
póggio, hill.
pói, then.
poichè, since.
pólvere, dust.
pomeridiáne, post-meridian.
pórco, hog.
pórpóra, purple.
portaménto, carriage.
potéza, power.
potère, power.
poltróne, poltroon.
pózzo, a well.
práto, meadow.
prédica, sermon.
premió, recompense.
premúra, importance.
presciútto, ham.
présso, near.
prénce, prince.
primavéra, spring.
progéto, project.
prodézza, prowess, valor.
próprio, proper.
pugnále, poniard.
púre, yet.

Quà, here.
quaggiù, down here.
qualche, some.

qualunque, whoever.
quarésima, lent.
quási, almost.
quassu, here above.

Rádo, rare, scarce.
rággio, beam, ray.
ragióne, reason, faculty.
rámo, branch.
ráme, copper.
rè, king.
reáme, kingdom.
redína, rein of a bridle.
regálo, present, gift.
regína, queen.
regola, rule, regimen.
ricchezza, riches.
ridénte, smiling.
rimembranza, remem-

brance.
río, crook, wicked.
ripiéno, full.
ríso, laughter.
ritratto, portrait.
riva, shore.
rózzo, rough.
romíta, hermitess.
rugíada, dew.
ruggine, rust.

Sággio, sage, wise.
sála, a hall.
saláme, sausage.
salice, willow-tree.
sánque, blood.
sapiénte, learned.
sásso, stone.
scále, stairs.
scápolo, not married.
scárpa, a shoe.
scárso, rare.
scémpio, simple.
schérno, raillery.
schiaffo, a box or cuff
 on the ear.
schiera, a troop.
sconfitta, defeat.
scopérta, discovery.
sciúdo, a shield.
sciúro, dark.
sdéqno, anger.
sè, himself, herself.
secolo, a century.

secco, dry.
séga, saw.
ségnò, sign.
segreto, secret.
sélva, wood.
sembianza, face, look.
sémpre, always.
sénno, judgment.
sénso, sense.
sentiéro, path.
séta, silk.
simile, equal.
síto, situation, seat.
scáve, sweet, agreeable.
sógno, a dream.
sólito, accustomed.
sómno, top, height.
sónno, sleep.
sórcio, a mouse.
sorríso, smile.
sórté, destiny.
sospíro, a sigh.
sótto, under.
spáda, a sword.
spásso, amusement.
spécie, sort.
spéme, hope.
speranza, hope.
spéssò, often.
spína, a thorn.
spóglia, clothes.
spónda, shore.
spórcò, dirty.
squallóre, paleness.
stanchézza, weariness.
stélla, star.
stivále, boot.
strépito, noise.
stréga, witch.
súbíto, quick.
súcco, juice, sap.
suólo, earth, ground.
suóno, sound, noise.

Tále, such, like.
tárdi, late.
tázza, a cup.
tedesco, a German.
téma, fear.
ténebre, darkness.
térra, earth.
téstá, the head.
tóro, bull.

tórtora, a turtle-dove.
tósto, quick.
trà, between.
trécce, tress of hair.
tribolo, sorrow, a thistle.
tróno, throne.
tútto, all.

Uccéllo, bird.
uffizio, office.
uómini, men.
úscio, passage.

Vácca, cow.
vágo, fine, handsome.
vámbo, a flame, flush.
váno, vain, empty.
váso, vessel, pot.
vécchio, an old man.
véce, (*in*), instead.
vélo, veil.
véltro, a grayhound.
vénto, wind.
ventúra, fortune, luck.
vergógna, shame.
véno, winter.
véro, truth.
veróne, gallery, balcony.
vestíto, clothes.
vézzo, pastime, pleasure.
vía, way, road.
vicíno, near.
villággio, village.
villà, cowardice.
vínite, vanquished, per-
 suaded.
vístá, sight.
víso, face.
víta, life.
vittória, victory.
vivánda, victuals.
vóglia, mind, desire.
vólo, flight.
vólpe, fox.
volpíno, cunning.
vóltá, turn, revolution.
vólto, face.

Zíngara, gypsy.
zimbéllo, allurement.
zítto, hush, silence.
zolla, clod, lump.
zóppo, lame.

ENGLISH AND ITALIAN VOCABULARY.

Accident, *accidente*.
acquaintance, *conoscenza*.

act (action), *atto*.
admirable, *ammirabile*.
advantage, *vantaggio*.
adversity, *avversità*.
advocate, *avvocato*.
age, *età, secolo*.
ago, a while ago, long ago, *qualche tempo fa, molto tempo fa*.

agreeable, *piacevole*.
almighty, *onnipotente*.
aloud, *forte*.
although, *benchè*.
always, *sempre*.
ambition, *ambizione*.
ancient, *anziano*.
anger, *sdegno*.
answer, *risposta*.
appearance, *apparenza, faccia*.

apple, *pomo* or *mela*.
architect, *architetto*.
army, *esercito*.
art, *arte*.
assiduous, *assiduo*.
astonishment, *stupore*.
auditors, *ascoltatori*.
author, *autore*.
away, *via*.

Back, *dorso*.
baker, *fornaio*.
baldness, *calvizza*.
balloon, *pallone*.
banker, *banchiere*.
bargain, *contratto*.
base, *vile*.
battle, *battaglia*.
beard, *barba*.
beautiful, *bello*.
beauty, *beltà*.
because, *perchè*.

bed, *letto*.
beggar, *mendicante*.
behind, *per di dietro*.
behold, *ecco*.
bell, *campana*.
benefit, *beneficio*.
better, *migliore*.
birth, *natività*.
bishop, *vescovo*.
black, *nero*.
body, *corpo*.
bold, *ardito*.
bouquet, *mazzo di fiori*.
breakfast, *colazione*.
broth, *brodo*.
burst (of laughter), *scoppiare delle risa*.
business, *affare*.

Cabbage, *cavolo*.
cabinet-maker, *ebanista*.
calm, *calma*.
candle, *candela*.
caricature, *caricatura*.
carriage, *carrizza*.
cause, *causa*.
certainly, *certo*.
chance, *ventura*.
change, *mutazione*.
charming, *affascinante*.
chimney, *cammino*.
chair, *sedia*.
character, *carattere*.
charitable, *caritatevole*.
child, *fanciullo*.
chin, *mento*.
circle, *circolo*.
civil, *civile*.
clear, *chiaro*.
clever, *abile*.
climate, *clima*.
cloak, *mantello*.
coast, *costa*.
coat, *vestito*.
conducive, *profittévole*.

confessor, *confessore*.
consequence, *conseguenza*.
contrary, *contrario*.
conquest, *conquista*.
copper, *rame*.
correct, *corretto*.
country, *paese* or *patria*.
coward, *poltrone*.
crazy, *pazzo*.
crime, *delitto*.
crowd, *turba*.
cruel, *crudele*.
cup, *coppa, tazza*.
cupidity, *cupidità*.
custom, *costume*.

Dangerous, *pericolosa*.
day, *giorno*.
debt, *débito*.
decay, *declinazione*.
decent, *decénte*.
defeat, *sconfitta*.
defiance, *disfida*.
desire, *desiderio*.
despite, *dispetto*.
despotic, *dispótico*.
difference, *differenza*.
difficult, *difficile*.
discovery, *scoperta*.
disease, *malattia*.
distance, *distanza*.
doctor, *dottore*.
dress, *gonna*.
dry, *sécco*.

Early, *mattutino*.
eclipse, *eclissi*.
effect, *effetto*.
eloquence, *eloquenza*.
employment, *impiego*.
empire, *impéro*.
end, *fine*.
endurance, *sofferenza*.
enemy, *nemico*.

ensuing, *seguente*.
enterprise, *intrapresa*.
entirely, *interamente*.
envy, *invidia*.
eternal, *eterno*.
evidently, *palpabilmente*.
ever, *sempre, tuttavia*.
executioner, *carnefice*.
eye, *occhio*.
eyebrows, *ciglia*.
eyelids, *palpebre*.

Face, *faccia*.
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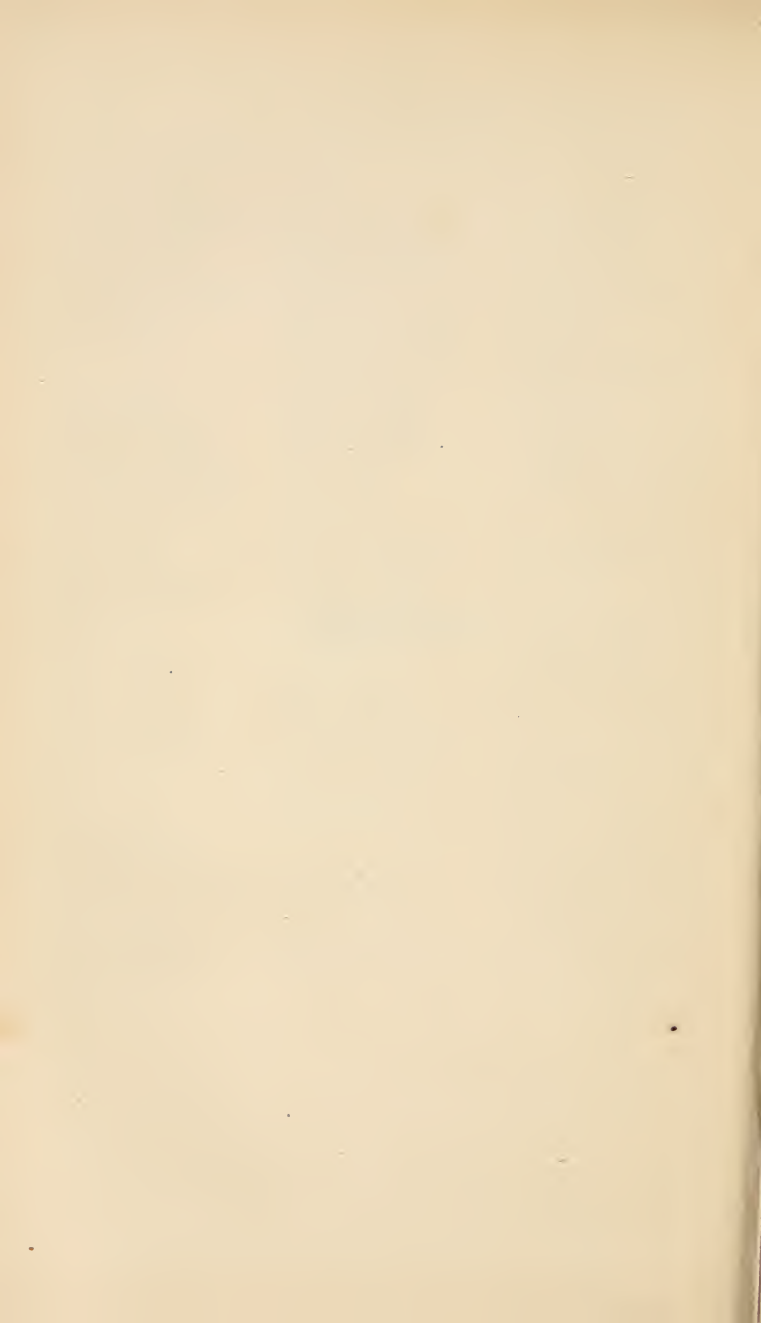
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EXERCISES

ADAPTED TO

CUORE'S ITALIAN COURSE,

AND OTHER GRAMMARS.



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EXERCISES FOR TRANSLATION.

EXERCISE I.

The Article.

THE father and mother. The uncle and his son. The brother has the pens. I have the books. Who has the house? What has he? He has the wine. She has not the book. The servant has the apples. What has the shoemaker? The shoemaker has the shoes. Hast thou the penknife? Which seal has she? Who has the peach? I have not the peach. I have the bread and the meat. He has the herbs. The man has a fig. The scholar has a book. Thou hast a pear. Have I a mirror? Who has a house? Has he a record? She has a guide. The tailor has money. What has the domestic? The domestic has the linen. Who has a friend? My uncle has a friend. The mistress has no time.

1. There are seven primitive colors,—red, orange, yellow, green, blue, indigo, and violet. 2. See the churches, the palaces, the amphitheatres, and the arches, which have outlived so many generations of men! 3. Annina looked at her weeping sister, at her dear old father, and then expired. 4. Vasco di Gama presented to the King of Malabar the gifts, and the letters written, one in Arabic, and the other in Portuguese. 5. The ant is the emblem of industry. 6. Exercise and temperance strengthen the constitution. 7. Iron and steel are more useful than gold and silver. 8. Secrecy is the key of prudence. 9. Avarice is despicable. 10. The end crowns the work. 11. Walking

increases the appetite. 12. The gentle answer appeases anger. 13. Errors and wickednesses draw ridicule upon us. 14. Nations ought to love peace, and avoid war. 15. Employ your time well; cultivate your mind; love order. 16. Reading forms the heart, and enlightens the mind. 17. Health is the first condition of a happy life. 18. Gratitude produces all the other virtues. 19. At the age of eighteen, Romulus laid the foundation of a city which gave laws to the world.

EXERCISE II.

Union of the Articles and Prepositions.

The gardens of the brother. We are in the room. The knife is upon the table. The friends are in the garden. I have the handkerchiefs in my pocket. You are his friend. The voice of the man. The shoes are in the room. The wine is upon the table. I am not in the house. They are not in the city. The girl has no spectacles. She has no gold. Who is in the street? Has he the neighbor's book (the book of the neighbor)? Who has the father's stick? Is she in the house? No; she is in the garden, under a tree. Has the tailor my brother's horse? Who has your mother's pocket-handkerchief? I have it in the pocket of my coat. Is the key in the door, or under the table? The man has bread and wine for his dinner. In the streets of the city. He has the roses from his friend. He writes with a pen.

1. Give me some bread, wine, butter, cheese, boiled meat, mutton, veal, pie, mustard, and salt. 2. The power of speech is a faculty peculiar to man. 3. The bird is known by his song. 4. Flowers are the ornament of gardens. 5. Riches are often the tariff of esteem. 6. They say that our honor is in the opinion of others. 7. The eyes are the mirror of the soul. 8. The value of things is founded upon wants. 9. Climate influences the character of men. 10. We prove gold and silver with the touchstone, and the heart of men with gold and silver. 11. The

law of necessity is always the first law. 12. The miser allows himself to die of hunger in the lap of plenty. 13. Poverty and misfortune bring about equality. 14. Best is the enemy of good. 15. Fortune has the first place in the things of the world. 16. Abundance of words is not always an (the) indication of the perfection of language. 17. History is the picture of times and of men. 18. The lamb and the dove are the emblems of meekness and humility. 19. True merit is always accompanied by modesty. 20. Clouds and fogs are formed by the vapors which come out of the earth. 21. He who opens his heart to ambition shuts it to repose. 22. The wise man prefers the useful to the agreeable, and the necessary to the useful. 23. Poverty and ignorance are the followers of negligence and sloth. 24. The road from virtue to vice is much shorter than from vice to virtue. 25. Health is the daughter of exercise and temperance. 26. A salutation, a word of love to the unhappy, is a great kindness.

EXERCISE III.

The Noun.

My brother is a dentist. Your father is my neighbor. My mother is your neighbor. We have a horse and a mare. They have a peach-tree and an apple-tree in their garden. This woman has flowers in her garden. Have you seen the king? Is the soup cold? This is a hare. Is study a pleasure? They have seen the Pope of Rome. I have an apple in my hand. Have you a fig and an orange? Give some fruit to my brother. The man has a cow and an ox. Iron is a metal. Silver is also a metal. We are in the path. My uncle has a crane. Is this your daughter? Am I your friend (f)? Who is a philosopher? Is your neighbor poor or rich? Who has gold? This man has gold; but he has no heart. The cathedral of this city is rich; but the people are poor. I am a neighbor to a poor woman. The frog is in the hedge. In the morning. The basket of fruit is on the table. Eggs are good for breakfast.

Give me some bread and butter with my good eggs. My brother has a basket of good fruit. The cat is in the yard. Is the meat in the kitchen? The child has a dove. This woman has some currants.

1. Paper, pencils, inkstand, ink, slate, chalk, sand, &c., are used in school. 2. The bench, chair, desk, stool, cupboard, and sofa, are articles of furniture. 3. Among instruments, we have the hammer, the awl, the axe, the mallet, the saw, the needle, the file, and the gimlet. 4. For table-ware, there are the table-cloth, the napkin, the carving-knife, the plate, the salt-cellar, the porringer, the knife, the fork, the fruit-dish, &c. 5. The mason, the smith, the tailor, the shoemaker, the weaver, the baker, the carpenter, the farrier, the knife-grinder, the barber, the butcher, the hatter, are all artisans. 6. Affected behavior is the mask of ignorance. 7. We should never judge of the good or bad character of persons by the expression of their face. 8. The rose without thorns only grows on the highest Alps. 9. Tobacco is an American plant. 10. A good conscience is a good pillow. 11. The moth which flies about the lamp finally burns his wings. 12. We obtain love and friendship by modesty and humility. 13. The eye delights in the verdure of the earth and the beauty of the sky. 14. In that valley, I saw a little village, an old castle in ruins, and a convent.

EXERCISE. IV.

The Plural of Nouns and Adjectives.

The good sisters. Celebrated men. Gray coats. The men are good, and the women are good. The girl has handsome hands. My shoes are narrow. The kings are in the city. You are not unhappy. The tailor has a pair of boots. Her sleeves are narrow. This baker has good bread. Give me some of his bread and cheese. Is the king in his palace. I have a cow and two oxen. The physicians are in a hotel. We have asparagus upon the table. I have seen mice upon the table.

She has rings on her fingers. Give me two bushels of oranges. Who has two wives? The Romans have good oxen. We have good horses and cows. Children are not fools. Your sisters have no sweetmeats for supper. I have seen the bones and the claws of the crane. Has your sister seen the beautiful houses of the rich ladies? No; but she has seen their beautiful lakes and woods.

1. The merchants sell tea and chocolate. 2. The shoemaker makes boots and shoes. 3. There are many ancient temples in Italy. 4. The scholars have neither ink, writing-paper, nor pens. 5. The stone urns in the garden came from Naples. 6. I have sent a dozen handkerchiefs to the washerwoman. 7. The tailor makes cloaks and overcoats. 8. Oxen and horses are useful animals. 9. There are birds upon the flowers and upon the trees. 10. The strangers have bought coats. 11. There are diamonds, pearls, emeralds, and other precious stones. 12. The streets of B. are narrow. 13. The country bakers are not friends of the city bakers. 14. All workmen and workwomen are employed at this season. 15. God is the father of man, and the preserver of all creatures. 16. The inhabitants of Gadara honored poverty with a peculiar worship; they considered it as the mother of industry and the arts. 17. The man who does not see good in others is not good himself. 18. Misers resemble the horses who carry wine and drink water, and the asses who carry gold and eat thistles. 19. The rivers of Nigrizia and Guinea do not flow through plains and valleys, but rush from cataract to cataract. 20. It has been said, that a fine city without monuments is like a beautiful woman without a soul. 21. Ribbons, flowers, and lights make incredible metamorphosis. 22. The variety of trees and precious shrubs of landscape gardening were things unknown to the ancients. 23. The verdant, rich, and luxurious plains which are found in Piedmont are the best-cultivated lands of all Europe. 24. The order and beauty of the world are manifest proofs of the existence of a Supreme Being. 25. We know good fountains in dry

weather, and friends in adversity. 26. The grass grows to the height of twelve feet in the vast plains of Africa; and, under this gigantic grass, wander panthers, lions, and the enormous reptile boa. 27. When Orpheus was playing on the lyre, tigers, bears, and lions came to fawn upon him and lick his feet. 28. The muses were goddesses of science and art. 29. Men kill oxen, sheep, deer, and even birds and fish, to feed upon them.

EXERCISE. V.

Cases of Nouns.

I have no good letter-paper. I wish to write letters to Paris. Have you a pocket-dictionary? Is it not time to dine? Give me the silver spoons. My brother has a cask of good wine. The children are in the yard. Have you not seen the flowers on the walls? Here are your father's books. We see with our eyes, and hear with our ears. The cows are in the water. The eggs are in the nests of the birds. My father has a saddle-horse and two hunting-dogs. Have you my brother's pens? Who gave me this book? Have you seen the gunpowder? Have you dined to-day? Yes; I have dined with some relations. What have you for breakfast? I have bread alone for breakfast. What does he sell? He sells tobacco and gunpowder. Let us go to buy some ink. Send Luigi to the post. Whose hat is this? It is not my friend's hat. To whom do you write? Write to your sister. I write to my friends. Whom do you see? I see some girls in the street. Have you money? No; but I have good friends. Is this a hunting-dog?

1. In the city, there are tailors for men and women, and shoemakers for men and women. 2. The sun shines by day, and the moon by night. 3. No one is sheltered from calumny. 4. The language of a modest man gives lustre to truth. 5. A babbler is troublesome to society. 6. A foolish man doubts nothing. 7. Abundance of riches do not make us happy. 8. Adonis was a youth of extreme beauty. 9. Hope leads us by an agreeable

road to the end of life. 10. The goods which the merchant consigned to his sons have arrived. 11. The soldiers have come from Georgia. 12. The rules of this Grammar are easy. 13. Patriarchs are monarchs of the Church. 14. Mr. A. has received the catalogues from the bookseller. 15. Success is for him who seizes upon it. 16. Fanaticism is, to superstition, what excitement is to fever; what rage is to anger. 17. Woe to the man whose only ambition is to please mean men! 18. The religious fanaticism of the Puritans was the promoter and the support of the revolution in England.

EXERCISE VI AND VII.

Pronouns.

Who are you? I am your friend. What do you wish of me? Have you money? I have need of money. He has written a letter. What have you said to me? A daughter is born to him. Does it rain? No; it snows. They are with her in my father's house. Tell him and her that I love them. I wrote a letter to her. They are writing to you. I shall go to the post myself. Do you think of me? I think of you. Give me a good stick. Think no more of them. What has he said to you of them? Let him do it. I do not wish to do as you do. Who is there? It is I. It is he. He speaks of us. I give you this ring because I love you. Will you send this letter to him? He loves his friend. I love you, and you love me. I will go with you. She speaks of you. Think no more of him. Go with them. I wish to see you. She can speak to him of it. Do not ask it of her. Behold him. Behold her. Behold us. He gives it to us. We lend them to you. He will give the flowers to her. I will give them to him. She does not deny it. Give it to her. She gives it to her neighbor. I do not wish to see them. Tell them so (it).

1. Silvio Pellico says, "We read, or meditate in silence, a great part of the day." 2. "I wrote the tragedy of 'Leoniero da

Dertona,' and many other things." 3. "From my heart, I pardon my enemies." 4. "Although Mr. M. was in a deplorable state, he sang, he conversed, and did every thing to conceal a part of his sufferings from me." 5. If you do not embrace fortune when she presents herself, you may hope for her in vain when she has turned her shoulders upon you. 6. Do not disturb opinions which render a man happy, unless you can give him better ones. 7. If we wish to know what any one says of us when we are absent, let us only observe what they say of others in our presence. 8. Some one asked Diogenes what was the best method of revenging himself on his enemy. "You will succeed," said Diogenes, "by showing yourself an honest man." 9. A vagabond dog went into a forest, and, finding a lion, he said to him, "You go wandering through the woods; you suffer from hunger and the inclemencies of the season. See me: I live, and enjoy much, without any trouble. Does my life please you? Will you come with me? You know it will be for your good." The proud and generous lion answered, "You eat; you are sheltered; you take pleasure, and have no trouble, it is true: but you are a servant, and I am free, and will never serve upon any terms." 10. It is not the abundance of riches we possess which can make us happy, but the use we make of them. 11. Behold! it is Rome which presents herself to your view; it is Rome, the eternal city, the city of wonders. 12. Misfortunes shake hands; they seldom come alone. 13. The joys of friendship make us almost forget our misfortunes. 14. The prisoner said to the chief keeper, "What is your name?" To which he answered, "Fortune, sir, made fun of me, giving me the name of a great man. My name is Schiller." 15. All the most amiable gifts of mind and heart are united in Raphael to render him dear to me. 16. Every one complains of his memory, and no one of his judgment. 17. The soul of Bice was worthy of the heaven which now possesses it; and her example sustains me in the fear which often oppresses me since her death. 18. I heard Ellen praying; and, kneeling down without interrupting her, I

followed her words, with my eyes filled with tears. 19. A bad poet had a satire printed against Benedict XIV. The pontiff examined, corrected, and returned it to the author; assuring him, that it would sell better thus corrected. 20. Great men recognize, fraternize, and embrace each other, through the lapse of ages. 21. A crow dressed himself with the fallen feathers of a peacock, and, despising his companions, went among the peacocks, who, recognizing him, stripped him of his false plumes, and drove him away. Then he returned in confusion to his companions, seeking to unite with them again; but they made fun of and refused to receive him. Let the misfortune of the crow be a lesson to us.

EXERCISE VIII.

Adjectives.

The honest man. The diligent scholar. A sweet apple. Good books. Are you idle? She is generous. They are obedient. We are merry. Who are weak? He is not strong. I am tired. Life is short. Who is ready? That boy is a good scholar. The little girl has a new dress. We are poor. Mrs. S. is modest and amiable. Your friend (f) is generous. I am not strong. Give him half a bottle of good wine. Have you seen the beautiful flowers in the king's garden? Those strangers are not innocent of the great crime. We are in a small house. There are beautiful trees in this garden. That lady has fine eyes. I have many apples and few pears. Have you many friends? Is he deaf, or is he dumb? My dog is faithful. The poor woman was lame. Your coat is not blue; it is black. Her hat is white, and mine is yellow. That girl is not ill; she is obstinate and ungrateful. Who is that proud young man? The lady is very polite. The streets of Boston are not large. What useless work! Is she inquisitive? This writing-paper is not good. They are imprudent. The men who are in that large white house are honest and wise.

1. Milton's "Paradise Lost" is a fine poem. 2. The Queen of England is a kind lady; she loves the good and industrious. 3. The German lady is very generous; she always thinks of the poor, and takes care of many orphans. 4. There are large forests in France and Germany. 5. A constant, sincere, and disinterested friend is rare. 6. The short dress, the close black-velvet waist, and the coarse red handkerchief which partly covered her face, clearly showed her to be an Alpine girl (to have come from the Alps). 7. Doctor S. had great love for justice, great tolerance, great faith in human virtue and in the help of Providence, and a vivid sentiment of the beautiful in art. 8. All social posts can be occupied by honest men. 9. The moral and political vicissitudes of nations transform a people of heroes into a horde of slaves. 10. Why are there upon the earth so much beauty and so many imperfections? why, in man, so much grandeur and so much misery? 11. Aosta, a Roman city, is full of beautiful ruins of the time of Augustus. 12. Columbus said, "My thoughts are such as please few (persons): they are, as I think, wise, certain, reasonable, meditative; but yet, to most men, they would appear vain, foolish, adventurous, and frivolous." 13. I love Torino: I love its beautiful squares, its large and clean streets; and I love, more than all, its slow, but industrious, silent, and progressive life. 14. Crescenzo, of illustrious birth and fine person, was rich, and brave in arms. 15. The Dutch are generally a patient, laborious, neat, sober, frugal, and industrious people. 16. Death spares neither rich nor poor. 17. The diligent hand conquers want; and prosperity and success accompany the industrious. 18. The tongue is a little member; but it says great things. 19. A mild, polite, and affable person is esteemed by everybody.

EXERCISE IX.

Adjectives in the Comparative.

Charles is more inquisitive than his sister. Maria is handsomer than her mother. These pears are sweet; but the plums are sweeter. The dog is more faithful than the cat. We are more tired than unhappy. He is happier than his brothers. You are more wicked than I. He is as dexterous as generous. You are happy; but we are happier. Mr. L. is richer than his neighbor. In summer the days are longer than in winter. Gold is more valuable than silver. The girls are more discreet than the boys. Rafaello is handsomer than his brothers. Her cheeks are red as roses. White as milk.

1. The richer man is, the more avaricious he is. 2. The more Napoleon conquered, the more he wished to conquer. 3. The term of life is short; that of beauty is still shorter. 4. The stork has a longer neck than the goose. 5. In summer the days are longer than they are in winter. 6. Brass is more useful than lead. 7. The General was less successful than skilful. 8. Charles fell into an indifference, which was worse than doubt. 9. There is more true glory in forgiveness than in revenge. 10. Antonio was perhaps as great a man as Augustus; but he was less fortunate. 11. The Savoyards have more active blood than we have: they have more of the impetuous temper of the French; we, more of the blessed "far niente" of the Italians. 12. Nothing is so contagious as example. 13. Generally, the more populous a country, the richer it is. 14. Few people have a more celebrated, and, at the same time, a more miserable country. 15. It is in thy own power, O man! to be less unhappy. Arm thyself with firmness against present ills, and forget the happier days which are passed. 16. Women produce much stronger sentiments in the heart of man by their wit than by their beauty. 17. A philosopher said, that it was better to consult women than learned men in doubts concerning language;

because the latter do not speak so well or so easily as the former, who study less. 18. There are as many kinds of hypocrisy as there are virtues. 19. Alphonso, King of Spain, said, "I am more afraid of the tears of my people, than the strength of my enemies."

EXERCISE X.

Adjectives: their Superlatives.

How do you feel to-day? I feel very well; I have no pain in my head; I am very strong. They have little bread, and less meat. Your house is convenient, ours is more so; but that of Mrs. S. is the most convenient of all. That is the finest tree in the country. We have the best water in town. Your well is the deepest I ever saw. Her hat is more fashionable than handsome, and very large. It is better to have too much than too little. Maria is more industrious than Sarah; she is the most industrious person in the house.

1. The Campidoglio was the most celebrated edifice of Rome. 2. Nestor was the oldest and the wisest of all the Greeks who were at the siege of Troy. 3. It is a most bitter thing to be forever separated from our friends. 4. There are very valiant men upon the American battle-field. 5. Princes are often more unhappy than the greatest part of their subjects. 6. Self-love is the most cunning of all flatterers. 7. The most pernicious of all sins is calumny: it very often ruins the reputation of the most honest people, makes discord among the most intimate friends; in fact, it is the most abominable sin in the world. 8. The most agreeable quality that a man can have, is to be civil and courteous. 9. He who is difficult in selecting, often chooses the worst. 10. A philosopher says, that the grandest object in the world is a good man struggling against adversity. 11. Intemperance and idleness are our most dangerous enemies. 12. It is said that there was a very happy and a very rare exuberance of loyalty in C. Balbo, which commanded love and respect. 13. "The Life of Dante" is a work about which history and literature

dispute, as to which shall enumerate it among the best in their respective categories. 14. Naples and Florence are among the most ancient and most beautiful cities. 15. We call that medium distance, which holds the middle place between the longest and the shortest. 16. The most noted States are not those which possess the most fertile country, but those which give themselves up with the greatest activity to arts and trade. 17. The discovery by Columbus was the fruit of a most vivid intellect, exalted by a very warm imagination, and sustained by an iron and indomitable nature. 18. Fidelity, which comprehends in itself almost all virtues, has no merit, is almost no virtue, when it can be inculcated by fear; but it is one of the sublimest virtues when it is inspired by love.

EXERCISE XI.

Numerals.

My sister has five books, and I have but two. Your brother has a new cane. The farmer has 54 apple and 10 pear-trees in his little orchard. I have two horses, three cows, one dog, and 50 hens. There are four weeks in a month. February has 28 days. A year has 12 months, 52 weeks, or 365 days. He is 25 years old; he was born in the year 1840. Is your father 60 years old? No, he was born in 1810. I have bought three bottles of wine, and six bottles of cider. Give me 22 rolls for 20 cents. In Boston there are 104 churches, 19,500 houses, and nearly 185,000 inhabitants. How much is 5 times 25? 9 times 72? 40 and 50 make 90. 65 and 70 make 135. We sailed for Europe on 1st of June, 1820, and returned Oct. 17, 1827. The first day of the week. The third month of the year. We have had sixteen bottles of wine, and this is the seventeenth. My son is three years and a half old. Lula is the third in her class. Give me five different kinds of fruit. We are in the nineteenth century. This is the sixth bird I have seen to-day. He has spent three dollars and three-quarters for trifles. Tell

us what o'clock it is. It is a quarter past five, and almost time for supper. Fifteen gentlemen and ten ladies. Twenty boys and three girls. Twenty-one dollars and seventy-five cents. The poor old woman said she was eighty-one years old.

1. In our times, it is not rare to see decrepit people of twenty-five years. 2. Cæsar conquered more than eight hundred cities in less than ten years. 3. Sophocles and Euripides, two famous tragedians, were both Athenians. 4. The exhibition which Titus gave to the Roman people, at one time, cost him eighty millions. 5. Lewis Fourteenth was said to be one of the greatest kings in the world. 6. Where do we see men of the stamp of those depicted by Dante in the fifteenth and sixteenth canto of his Paradise? 7. Herodotus relates of the ancient Persians, that, from the age of five years to twenty, they taught their children only three things, — to manage a horse, to use the bow, and to tell the truth. 8. About the year one thousand, St. Bernard, a Savoyard, founded the useful and famous monastery on one of the highest summits of the Alps, which still flourishes. 9. A foolish young man asked an old lady how old she was. "I do not know exactly," she replied; "but I have always heard, that an ass is older at twenty years than a woman at seventy." 10. Masinissa, King of Numidia, died at the age of ninety-seven years, leaving forty-four children; he had been an ally of Rome nearly seventy years. 11. Hospitality is one of the first duties of man. 12. The Venetians imposed a singular tribute upon the Patriarch of Aquila, in the year one thousand one hundred and seventy-three: every year, on Shrove-Tuesday, he was obliged to send a bull and a dozen pigs to Venice; they represented the Patriarch and his twelve canons. They were led through the city in pomp, and then killed. 13. Henry Dandolo, whose eyes had been put out by order of the Emperor Manuel Comnene, was, however, elected Doge of Venice, in the year one thousand one hundred ninety-two, at the age of eighty-four years. Soon after, he took command of the Venetian fleet of five hundred vessels, and succeeded in taking possession of Constantinople in

the year one thousand two hundred and four. After this conquest, he added to his other titles that of Lord of the Fourth and Eighth of the Roman Empire. 14. The activity of the Savoyards is shown on both sides of the Alps: it not only sends street-sweeps and servants into France, but soldiers also, fifteen or eighteen Savoyard generals having been in the French army. 15. Count Cæsar Balbo expired on the evening of the third of June, one thousand eight hundred and fifty-three, after a few days of acute suffering.

EXERCISE XII.

Relative Pronouns.

Who are you? What is that? Which is it? What have you for me? To whom did you give the chocolate? Whose coat is that? What does he say? Whose children are they? Which of these oranges is the sweetest? A man eats what he likes. He will give this book to her whom he likes best. The shoes which you bought are not good. Which flowers are the handsomest? Of whom have you bought this linen? What have you given for it? To whom does she write? For what do you study? What is good for you? What have you seen? That is the lady of whom I spoke. He who is rich is not always happy. Upon what does he live? What a beautiful tree! What beautiful flowers! He who is speaking is the teacher. The lady for whom she works has much business. Which of these two pears do you wish? What is the (f) domestic doing? Who is going with you? The boy whom you have seen with me. Whose horse is that? It is mine; I bought it of your father's friend. What is the use of appetite without food? That of which you think the least is to amuse yourself.

1. Cleopatra wore two pearls in her ears, each of which cost more than a million. 2. Tell me whose company you keep, and I will tell you who you are. 3. There are faces in which the character of goodness is well expressed. 4. He who acts conscientiously may err; but he is pure in the sight of God. 5. What

is learned in youth is easily impressed upon the mind. 6. Happy are those who can content themselves with the necessities of life. 7. He who does not love his brother does not deserve to live. 8. Modesty is to merit what a gauze veil is to beauty: it diminishes its splendor, but augments its value. 9. That which is most delicate in a work is lost by translating it into another language. 10. There is a certain art in conversation which gives grace to the simplest thing. 11. Contact with other men is necessary for him who has to write history. 12. The cocoanut-tree is of medium size; the leaves of which fall and shoot forth alternately, so that it is always covered with foliage. 13. Venice is a city unique in the world by its situation; it is precisely like an immense ship, which tranquilly reposes upon the water, and which no one can reach, but by means of boats. 14. There is nothing, however mean it may be, that is not useful for something. 15. Charles Bonnet, who was almost perfect in heart and mind, tells us that after death all the species mount one round of the ladder which leads to perfection. 16. At the commencement of a feast, the Romans used to present a list of the viands which were to appear upon the table to the guests, in order that each one might reserve his appetite for that which most pleased him. 17. A preacher had annoyed all his audience preaching upon the beatitudes. After the sermon, a lady told him that he had forgotten one. "Which?" asked the preacher. "That," answered the lady, "blessed is he who did not hear your sermon." 18. Listlessness is a disease, the only remedy for which is labor. 19. That which is called Eldorado is only a sandy desert, which will not offer you a drop of water if you are thirsty, nor the shade of a tree if you are weary.

EXERCISE XIII.

Possessive Adjective Pronouns.

Is this your brother's pen? No, it is mine. All that I have is hers. His book is very good. Our relations are not poor.

The daughter loves her father and mother. The son loves his mother and sister. I love you and your children. Do not speak against my relations. It is one of my sisters. She is in the kitchen with her aunt. To-day she will put on her best white hat, and her new shoes. Go in her stead. He spoke continually of his father, mother, and sister. Their female friends are not in the city. Is that your glove? No, it is not mine; it is yours. Their good dog is not in our yard. Look at your watch. Give me my property. Go to his store. These are your apples, his pears, and my cherries. Who has her nice ribbons? Where is my lace? Give my aunt her money. My dear friend, I have nothing to give him. They were her people. Her neighbor was left to guard her house and her cows. She and her mother. My dear children. Put it in your pocket. She put it upon her head. He did it with his hands.

1. England owes her wealth to the protection which she accords to her commerce. 2. Oh, what a longing a prisoner has to see his fellow-creatures! 3. There is no doubt, that every human condition has its peculiar duties. 4. Nothing serves better to confound our enemies, than not to notice their offence. 5. Every condition has its pleasures and its pains. 6. The great wisdom of man consists in knowing his folly. 7. Our friends forsake us when fortune ceases to favor us. 8. A wise man often doubts: a foolish man never; he knows every thing but his own ignorance. 9. Euripides complained to one of his friends, that he had been three days making a few verses. 10. Conscience is a just judge of our actions. 11. A sick man almost always says to his physician, My head and all my body pains me. 12. Hannibal distinguished himself from his equals not by the magnificence of his dress, but by the beauty of his horse and his arms. 13. Self-love is our prime mover. 14. "And he also, when he saw me, arose, and, throwing his arms about my neck, embraced me." 15. A simpleton joked a man of wit about his large ears. "I acknowledge having them too large for a man," he answered; "but you must at the same

time agree, that yours are too small for an ass." 16. If you attempt to enter into conversation with an Englishman who does not know you, he will certainly take you for a knave. He will button up his vest, put his handkerchief well into his pocket, see that his watch is safe, and look crabbedly at you. Notice his face: it says to you, "Leave me alone." Yet this same person is perhaps the most friendly of mortals; he only wishes to protect his own independence. 17. A fox seeing a crow, which had a piece of cheese in her beak, upon a tree, began to praise her very much. "What fine feathers!" he said; "what a beautiful body! If you knew how to sing, upon my word there could be no finer bird." The foolish bird, to allow her voice to be heard, opened her beak, and let the cheese fall; and the fox, seizing it, carried it away. But the fox soon paid for his fraud; for the shepherd came, and killed him for his skin.

EXERCISE XIV.

Demonstrative Adjective Pronouns.

This is my penknife; that is yours. These are her pens. Is that ink good? Who is he? Who is she? Who are they? This house no longer belongs to me. What have you in that trunk? Who are those men? What did your father buy to day? Who has given me this beautiful bouquet? What is in that closet? She will do what the master tells her. We shall go and take a little walk this evening. In the meantime you can go to our neighbors. Take this inkstand, and give me that. That is the lady of whom I was speaking. This rich man is sick. Those poor women are well. That poor child is handsome and good. Give those gloves to that man. To this or to that? This man was learned, that was ignorant. That axe was lost. I have found this gold axe. Is this your axe, sir? This morning I worked in the garden. He planted those seeds which you gave him. This book is incorrect. That grammar is much used. He loves those dear children. Where have I

seen those faces? To whom have you given those plums? Have you written to that lady? What did she say to that news? I prefer this table to that. This hat is very becoming to your daughter. She likes these red ribbons, not those yellow ones. Give me that small piece of cheese.

1. Happy are those who love to read. 2. We love those who admire us; but we do not always love those whom we admire. 3. Those who believe that happiness consists in riches deceive themselves. 4. We often forgive those who annoy us, but rarely those whom we annoy. 5. Ariosto is the poet of the imagination, Tasso that of the intellect. 6. James I. was one of those men who are discontented with their condition, and envious of others' glory. 7. Plato banished music from his republic. 8. All the works of nature merit our admiration. 9. The words of a sincere man are the thoughts of his heart. 10. "His eyes were closed by his physician, his friend from infancy, and a man all religion and charity." 11. "I have never known a more noble spirit than his, and few similar to his." 12. True grief weeps little; the tear of the soul is much more bitter than that shed from the eye. 13. Those who flatter the great, ruin them. 14. We must do what God sets us to do, and take what he sends us. 15. There are human beings to whom nature shows herself a real step-mother; poor Joanne was one of these unhappy creatures. 16. The hour of twilight exercises a mysterious influence upon gentle spirits; that light and those shadows which seem to meet only to take leave of each other (to give an adieu) awaken a thousand delicate and affectionate thoughts. 17. From time to time, conscience wars against pride, and attempts to conquer its bad reasonings (the bad reasonings of this) by bearing witness to the truth. 18. That sky, that country, that distant motion of creatures in the valley, those voices of the country girls, those laughs, those songs, exhilarated us very much. 19. The wounds of the body are nothing in comparison to those of the mind.

EXERCISE XV.

Indefinite Adjective Pronouns.

They have spoken of nobody. She gave it to somebody. I had nothing for dinner. The children love each other. One goes, and another comes. Both are in the city. Give him all you have. Tell me all you know. The woman knows everybody. The good man loves everybody. Has any one been here? It is said that Celia will go to France. No one is without faults. Some are good, others are bad. I hear somebody's voice. They are not going into Washington Street. They say it was a long procession. Is there any thing new to-day?

1. Every man is exposed to criticism. 2. All men are subject to death. 3. Every one has his faults. 4. Take those books, and put them each in its place. 5. Justice includes all other virtues. 6. Scipio displayed grandeur in all his actions. 7. All nations appear to desire to obtain merit from the splendor of their origin. 8. We must have patience, and every thing will come right in time. 9. People judge others' things in a different manner from that in which they would judge their own. 10. People drink good wine in France, and eat good meat in England. 11. Every period of life has pleasures proper and natural to it. 12. Whatever reasons one may have for being absent from his country, there can be none sufficiently strong to make him forget it. 13. Vice disunites men, keeping them on guard, one against the other. 14. That which thou desirest others to keep silent, keep thou silent. 15. Other times, other customs. 16. It is foolish not to wish to know any thing. 17. No language is perfect in itself. 18. It is easier to be wise for others than for ourselves. 16. Every body seeks happiness, few find it. 20. A preacher, who had not been invited to dine with any one through Lent, said, in his last sermon, that he had preached against all sins except that of gluttony, because it had not appeared to him that such a vice

ruled in the country. 21. Some one asked an American, why there had not been a monument erected to Christopher Columbus. 22. Every beginning is difficult.

EXERCISE XVI.

Indefinite Adjective Pronouns Continued.

What is the best news? What is the talk about town? There is no news. I have read no paper to-day. Do they still speak of war? No, they speak only of peace. Every flower has its beauty. Every man has his virtues. Our friends will remain in France some weeks. She spends her time in some useful occupation. They have some good books. One sees that he is only a child. No servant was ever more faithful. We shall remain in the city all summer. He goes somewhere every season. Every one is her friend, because she is good. One can do much. Every little helps. It is not well to do nothing. Some make money, others lose it. The girls were jealous of one another. One has a fine face, the other a handsome hand. Both mother and child were here.

1. Any loss is more honorable than to lie. 5. All the laws and the prophets, all the collection of sacred books, is reduced to the precept of loving God and man. 3. The pleasure derived from things, in appearance almost nothing, when we wish well to some one, is indescribable. 4. Speaking with one and another is a pleasant recreation for every one. 5. No friendship, however intimate it may be, can authorize the violation of a secret. 6. God knows how much more pleasant the name of Naples, the city of my fathers, is to me than that of any other name of Italian country. 7. Nothing is durable here below. 8. Every thing has its time; and the usages of war, perhaps, more than any other thing. 9. In plains we wish for hills, and on hills we naturally wish to walk on plains. 10. There is almost no great capital in Europe where they do not

seek servants from some remote, hidden province, and for the most part from the mountains.

EXERCISE XVII.

Prepositions di, a, da.

Have you come to find me? Do not go near the bed. That boy has fallen from the tree. Give the boy milk to drink, and some bread to eat. Have you good writing-paper? My sister has a good saddlehorse to sell. They say that our enemy is out of danger. Whilst the child is starving at home, the mother goes to church to pray. Give that man something to do. Do not say it in jest. That domestic is not fit for many things. The little boy plays the teacher, and the little girl the mistress of the house. He lives out of the town, and keeps arms for defence in his house. Why have you not something to do? I have been sick since last year. Those girls depend upon their aunt. Have you learned your lesson by heart?

1. We must be careful not to expose ourselves to danger. 2. Cæsar said to some one who was reading in his presence, "Are you reading, or are you singing? If you are singing, you sing very badly." 3. When the gods love princes, says an ancient philosopher, they pour a mixture of good and evil into their cup of fate, so that they may never forget that they are men. 4. There is no true friendship without virtue. 5. Riches and poverty have great influence upon men. 6. The city of Florence enjoyed tranquillity and abundance under the government of the Medici. 7. Have three things open to your friend, — your face, your purse, and your heart. 8. Charlemagne sealed treaties with the hilt of his sword. 9. "Dying, we find an asylum against the misfortunes of life," said Seneca. 10. We ought to learn more from observation than from books. 11. "The eternal God has poured out happiness; and I, I alone, am without help, without friends, without company." 12. God save you from living alone, by force (being forced to live alone)! 13. It was ordered

by Providence, that, when man is struck with calamity, woman shall be his support and consolation. 14. The last of the Vallesa was one of the best and most noble — noble in actions — among the ministers of our good and popular king. 15. It is not possible not to find some enchantment in the presence, in the looks, and in the conversation, of a good, vivacious, and affectionate old lady. 16. It is said that the suffering of man upon earth is for the good of mankind.

EXERCISE XVIII.

Prepositions in, con, per.

From this time forward. From that time forward. My house is in one of the principal streets of the city. Are you angry? Where is the bunch of grapes which your uncle had for me? Go to the tailor's for your father's coat. With whom do you study music? We study with the schoolmaster. Are you going to Mrs. G.'s to-day? How did the boys go into the church? They went four-by-four. The lady saw a little girl pass over (through) the meadow with a faggot of wood upon her head. I only wish to speak with you. We earn our bread by labor. Money is to pay the house-rent. What do you do to earn your food? Will you come with me? The hostess led us into a clean room. The father returned with the clothes which he had bought in the village. A dog was sleeping at his ease in a manger full of hay. An ox came to the manger to eat. The envious dog barked, and would not allow the ox to approach the hay. The poor hungry animal was angry at such an overbearing act, and said to the ribald dog, "May God reward you according to your deserts, uncharitable villain! You do not eat the hay yourself, nor permit others to enjoy it. Make use of the good things given you by Heaven, and permit others to enjoy theirs."

EXERCISE XIX.

Prepositions.

She will be here in ten days. It is said there is nothing new under the sun. We will go together after dinner. They praise her to the skies. Until now I have been your friend. He is beloved even by his enemies. Do not hesitate. I shall have finished this book shortly. He has been in France nearly three years. There are nearly one thousand souls in this town. I can do nothing without you. Poor women! They appear to be friendless. The good man cannot see my husband without speaking to him. There is no entrance for any one. Mary set out for the city with her mamma. She had a little bed at the side of the lady's bed.

1. Before publishing his poem, Tasso wished to submit it to the criticisms of the bravest men of his times. 2. The poet was presented to the king by the generous duke. 3. To that unfortunate woman, Rome alone appeared to be a secure asylum. 4. The soldier has every proof of esteem from the most celebrated men who live here. 5. Mrs. U. presents her compliments to Mr. M. She cannot have the pleasure of seeing him to-day, and begs him to excuse her. 6. Mrs. U. presents her compliments to Mrs. M., and requests the favor of her company on Tuesday evening next. 7. If you do not call upon me in the morning, I shall certainly wait on you in the evening. 8. The country is submerged from time to time, and once Charles was up to his head in water. 9. Who lives according to the laws of nature, in this city? 10. Caroline has found some strawberries between the two stones at the side of the wall. 11. Mr. L. was silent; and sadly he fixed his eyes upon Peter, who cast his down to the earth. 12. Captain S. yields to civil orders, is a sincere lover of peace, and aspires to no other dignity than that of being able to be useful to his beloved country. 13. The captain was named Schiller; he was a Swiss, of a peasant family;

he had served against the Turks under General Landon in the times of Joseph II.; then in all the wars of Austria against France, until the fall of Napoleon. 14. The hospitality of the French is the most complete in the actual state of society. 15. Among the Sybarites, women invited to feasts and public dinners were notified a year previous, that they might have time to appear with all the pomp of beauty and dress.

EXERCISE XX.

The Verbs essere and avere.

We are poor and sick. Are you not rich enough? Were they all here? Have you had time to go to Rome? I shall be at home next week. There is no time to lose. Why are you in such a hurry? Be quiet, and you shall have some figs. Be so kind as to give that old man a glass of wine. There are many people who do not love to work. We have no meat for dinner. I am ill, and have no appetite. The physician is charmed with the progress of his patient. They have a cold. The parents of those children have been too indulgent. He has been to the tailor's; but the coat was not finished. I shall be happy to see her in my new house. They have been very polite to us. She is about to marry. I will come to your house to-morrow. It may be that I shall not be at home. Her things are all in a good way now. I look upon thee as a good friend. There is no hope left. Mr. R. is a rich man, or a man of great wealth. The rich are not always happy. Good health is better than wealth. What is the matter with you? I am no longer hungry. That would be useless. Is his bird tame? Have they green worsted? Give her needle, thread, and cotton.

1. The city of Brünn is the capital of Moravia. 2. To be a slave to the judgment of others, when you are persuaded that it is false is the height of baseness. 3. Happy are those who hate violent pleasures, and know how to be contented with an innocent life. 4. Whoever is capable of lying, is unworthy of being enu-

merated among men. 5. It was a sweet pleasure to hear those songs and the organ which accompanied them. 6. It is easy to give advice, but very difficult to follow it. 7. Albert R. had changed his hope of being one of the great of Europe, into that of being one of the first of his own little province. 8. Arduino, Marquis of Ivrea, was the last Italian king of Italy. 9. It is curious that Piedmont, one of the most picturesque countries perhaps in the world, was nevertheless one of the last to admit picturesque gardening. 10. The city of Tyre is refreshed by the north wind which comes from the sea. 11. The greater the number of men there are in a country, provided they are industrious, the more abundance they enjoy. 12. The ambition and avarice of men are the sole origin of all their misfortunes. 13. The most unhappy of all men is he who believes himself to be so. 14. The most free of all men, is he who can be free even in slavery. 15. Misfortune is the school of great intellects. 16. Friendship and religion are two inestimable advantages (goods). 17. Not to remember happy days is a great diminution of misery, particularly when we are young. 18. General B. said, "I have always believed that the education of war is the best education that a man can have."

EXERCISE XXI.

The Verbs and their Syntax.

Have you seen the violets? There are beautiful tulips in your cousin's garden. How fresh every thing looks! Every thing looks alive. The rain has done a great deal of good. This is the warmest summer I can remember. I think we shall have more rain. I have a little business to do. I have had a very pleasant journey. You never will do like others. You wait for nobody. I will not stay a moment longer. I wish for a steel pen and a sheet of paper. Tell me to whom you write. I write to the dear friend whom you have seen at my house. What noise do I hear? You said it. I thought you were mis-

taken. Come home before it grows dark. Take away those things. Never speak without thinking. They say that he has never enjoyed a moment's happiness. Do not go out; it rains. She was about writing a letter when you entered. It is Henry's turn to go to the city. To-morrow I shall play the cook: will you come to dine with me? We shall have macaroni with cheese for dinner. Now they ring the bell for supper, and we are not all ready to go. Let us wait a little. See, my suit of clothes is finished. How well he plays the violin! it is a pleasure to hear him.

1. The music of Bellini says sadly, as he who hopes for nothing here below, "Weep and pray." 2. Let us remember that suffering is the common heritage of the sons of man; that earth without heaven would be too hard an exile; and that life without God is an insoluble enigma! 3. "Heaven be thanked, that I can remember my good mother without the least remorse!" said R. 4. The will of God be done. 5. It is a shame to the human race, that war is inevitable at certain times, or on certain occasions. 6. Labor and cares do not frighten the wise man; they are the exercise of his mind, which they keep in vigor and health. 7. Those disasters which cast down, discourage, and mortify the spirits of a man, seem to rouse up the energies of the softer sex. 8. We should foresee danger, and fear it; but, when it comes upon us, we have only to despise it. 9. In war, fortune is capricious and inconstant. 10. Men wish to have every thing, and make themselves miserable with the desire for superfluity. 11. Great conquerors, like those rivers which overflow their banks, appear majestic, but lay waste all those fertile countries which they should only water. 12. Everybody says what comes into his mind. 13. When the heart of a man is exercised and strengthened in virtue, he ought easily to console himself for the wrinkles which come upon his face. 14. Justice, moderation, and good faith are the securest defence of a State. 15. Misfortune fraternizes souls, stifles bad passions, and binds around us ties of love. 16. St. Cecilia is a popular institution which

appears to be transmitted from the middle ages. 17. Letters! are they not the children of heaven, descended to earth to console us in grief? 18. Ah! there is much comfort in the alternations of care and hope for a person who is all that is left to us. 19. Who, in the noise of our streets, with railways, the smoke of the engines, and the monotonous rolling of the omnibuses, would not sometimes sigh for the quiet of a country life?

EXERCISE XXII.

Subjunctive Mood.

The mistress of the house ordered her to go. I fear that you will be late to school. Tell her that she cannot do as she likes. He does not know if he ought to buy it of him. If he knew it, he would not tell it to me. We are assured that your friend (f) has come. If you had studied, you would be more learned. It seems that she will not give the cake to her son. It is possible that she may give it to him to-morrow. I want to be home in good time. I am afraid the roads are very dusty. I think we shall have some rain. Do you not think that it is very warm for the season? I want something good to eat. Here is a piece of toast, which I think will please you. Make yourself at home. What fruit do you like best? It does not appear to me that there is much difference. You say so, that you may not blame me. She seems to be growing homelier. The master asked me who I was, and where I went to school. What does he think that I know? I wish to give her the flowers which please her. She appeared to me more beautiful than ever. More beautiful than any other lady in Boston. If I had such a house. He wishes to know who she is. I wish that you would write to my mother. Let me feel your pulse. Is there any thing I can do for you? It seems to me to be very late. Now I must see your flower-garden and your kitchen-garden. Although it is difficult, I will do it. If he knew how much he was beloved! I must go. I am afraid that I shall not be able to go there. I

cannot believe any such thing. What is it to you if he comes or not?

1. The preacher said to his hearers, "If I offered you only promises, you would be excused for not believing me; but I offer you certain and present things." 2 "Let us see if you now have the courage to do better, and to allow yourself to be humiliated by the truth which condemns your weakness." 3. Do not say things which are not true. 4. Do not go in search of perils, when necessity does not require it. 5. We must found public schools, where we can teach our youth to prefer honor to pleasure. 6. Very soon James and Charles had the same confidence as if they had passed their lives together, although they had never seen each other before. 7. People generally pray that God would reward them for every good action. 8. If we do not flatter ourselves, the flattery of others will never hurt us. 9. "Alas!" cried Mrs. P., "I fear that my son is dead; and I know not what I shall do." 10. Whatever may have been Louisa's intentions, she has not done as well as she might. 11. The larger a kingdom is, the more officers are required to do what the chief magistrate could not accomplish by himself. 12. What a shame it is, that the most elevated men make their grandeur consist in their money-bags. 13. Who has not need of a friend who loves the truth only, and who will tell you the truth in spite of yourself? 14. The statue of Zenobia was in so life like a posture, that one could almost believe that she would walk. 15. How many exiles have exclaimed, "Would to God that I had never left my country!" 16. When a good general is killed, all the camp is like a disconsolate family which has lost the father, who was the cherished hope of his tender little ones. 17. It was only with the good parent, that the discreet child did not use circumspection in manifesting all the secrets of his heart.

EXERCISE XXIII.

Infinitive and Participles.

We are beloved by all our friends. I have been out of town all winter. They have arrived in England. When he arrived at the church door, he found it shut. She is very acute at railery. They have not found the dog which was lost. I have seen a green worm on the rose-bush. It is not all in commencing. The fire is spread throughout the city. Do not fear that I go away; your manners please me too much. She has had time to repent of it. Who can say much in few words? Seeing her going away. It seemed to him that he saw his lady. When I had said thus. Who can have done that? She must go very soon. I have always loved good old people. He has been very kind to us. She has given two dresses to her servant. Having rested his weary body, he got up. On his departure, he gave each child a dollar. I believe that you are all asleep. Who has told all these things to our father? Where has he bought that fine horse? I have paid more for my feathers than they are worth. If I could have some pretty ribbon to trim my dress. That man has gained much money. Your son has spent more than you can ever earn. He has not rendered an exact account of every thing. Never speak at random. When the night was spent. He is oppressed by cares. To be master of a thing. He has been the Lord Mayor of London. They have spent about twenty crowns. I walked about ten miles. To condemn one without hearing. My friend is about to marry a rich woman. Have you fed that little white dog of yours? Mr. S. has brought you a gold ring from the city. I have eaten so much that I cannot go. Who would have believed it? How can that be? It looks so very nice. Will you have the goodness to ring the bell? My brother has taken three cups of tea, and asks for more.

1. The providence of God keeps us from perishing; the power

of God prevents us doing those things which displease him; and the goodness of God preserves us from suffering. 2. There are but few people who are satisfied with their lot. 3. It is easy to give advice, but difficult to follow it. 4. Signor Domenico, believing himself a learned and wise man, but not knowing what to with his knowledge, made a physician of himself, without ever having studied medicine. 5. Even in prison, there are persons afflicted to console, sick to cure, weak to comfort, and strong to confirm. 6. We are obliged to confess that our soul, mind, heart, and all our affections, have too restricted limits. 7. Many cities have desired to become the capital of a great empire. 8. The lack of maritime power is a great injury to a nation. 9. We are machines moved by habit. 10. Let us write from the dictation of our heart, provided it is free and uncorrupt. 11. We see ruined churches, castles, and convents of the middle ages throughout all Europe; the surface of Italy is covered with them. 12. "I stood at that window palpitating, shuddering, and staring about until morning, when I descended oppressed with a mortal sadness, and imagining myself much more injured than I really was." 13. It is always sad to be obliged to leave one's country through misfortune; but to leave it in chains, and be carried into horrible climates, is so afflicting that no terms can express it! 14. Saint Nilo, moved to pity by the cruel treatment inflicted on his countryman Filigato, went to the young emperor Otto, and, supplicating and weeping, demanded mercy for the prisoner. 15. The twins Romulus and Remus, being exposed by order of the king, were found and secretly educated by a shepherd named Faustolo.

EXERCISE XXIV.

The Verbs andare, fare, stare, and dare.

The sun sets. I have much to do. Three months ago. I have never harmed any one. He will go at daybreak. He did his best. He will set sail at three o'clock. We live a regular

life. He did not know how to wish a happy new year. He has just published my new work. That parrot has disturbed me very much. She pretended not to hear what the beggar said. I beg you to come to live with us. We are accustomed to take breakfast at seven o'clock. Can you not keep still? Tell her, that I say she may do as she likes. How she stands like a marble statue! How is it that this man is your husband? Go for the doctor. Mr. Lewis has given me a beautiful white hen. I am on the point of leaving for Europe. Where do you live? How do you do? How is your mother? Are your sisters well? When I was standing at the window, I saw the soldiers pass by. Be quiet, child! This is the question. Stay as long as you please. Where does she live? This city stands in a plain. He is obliged to live on bread and water. These clothes cost me twenty crowns. Why are you so thoughtful? I am reading. I love to live friendly with everybody. When the worst comes to the worst, he will sell the house. You must welcome him. Give me good fruit, bread, and wine, and I shall be satisfied.

1. True dignity is not in pride. 2. So goes the world.
3. Minerva gave the olive, fruit of a tree planted by her, to the inhabitants of proud Athens. 4. Wild beasts are not so cruel as men: lions do not wage war upon lions, nor tigers upon tigers: yet man alone, despite his reason, does that which animals without reason never do. 5. Is there not land enough to give to all men more than they can cultivate? 6. If we eat more food than is necessary, it poisons instead of nourishing us. 7. Hasten, O young man! to go where destiny calls: go unhesitatingly to the field of battle. 8. As represented, the frightful Pluto was seated upon a throne of ebony. 9. Virtue is the greatest gift which the good God can give us. 10. We must not take the life of one man into account, when the safety of the nation is at stake.
11. "Go, good mother, go to heaven, and find your child."
12. When misfortunes commence in a house, it often happens that even indifferent people fear for themselves. 13. "Then I

saw how things came, how they went, and how they would go." 14. "This silence is not to my taste," said the captain; "it presages no good." 15. The country of Phœnecia is at the foot of the Lebanon Mountains, whose tops pierce the clouds, and go to touch the stars. 16. The unhappy father does not know where he is, what he is doing, or what he ought to do, and goes calling his lost son. 17. True praise is that which is given in the absence of the person praised. 18. Whilst we are in the midst of delights, we do not wish to see or hear any thing which can interrupt their enjoyment.

EXERCISE XXV.

Adverbs.

Where are you going? Where is your stick? They are often unhappy. My aunt is seldom satisfied. Henceforth I shall do nothing for that family. They have treated me most ungenerously. Bravo my friend! you have spoken very well. I am afraid it will be too late to do good. We will go directly. Have you finished already? You read newspapers continually. I shall finish in the twinkling of an eye. The young man came unexpectedly. We seldom go out. I am always in a hurry. How quickly he moves! They must go very soon. I heard of it a short time ago. They were seen near the house. The men whom you wish to see are not here. The good general is welcome everywhere. I am better to-day than I was yesterday. Now-a-days she is seldom at home. They are constantly coming here. I am almost asleep. I have waited a long time, and she does not come. In general, he is very proud to his inferiors. When he leaves, I shall leave also. You are advised to go immediately. At what o'clock does the packet start? Let us walk faster. Write to me immediately. Without fail. They can sleep here. Your rooms are ready. How much are we indebted to you? It is very disagreeable to travel alone. I

have travelled this way several times. With best wishes, yours truly. Do not wait longer.

1. Sextus V., when he was cardinal, pretended to be extenuated by years and infirmities, and went very stooping. 2. It often happens that men reap more advantage from their mistakes, than from the good deeds they have done. 3. Happy are those who have never wandered from the straight road of virtue! 4. People are continually talking of virtue and of merit, without knowing what they are. 5. The wise man loves truth, and never tells a lie. 6. We seldom repent of speaking too little, but often of speaking too much. 7. Cato the censor never ceased to represent to the Senate the sad consequences of luxury. 8. Perhaps there is no greater absurdity than that so often repeated, of the peace of mind of the just. 9. At any rate, Napoleon was certainly, in a military point of view, greater than Charlemagne, or any other; and particularly so in the conception of the wonderful campaign of 1800. 10. Good-luck, like ill-luck, never comes alone. 11. Behold me, then, in a sort of society, when I was prepared for a greater solitude than before. 12. The secretary was very humane, and spoke of religion with affection and dignity. 13. In Germany, priests are accustomed to dress like laymen. 14. True dignity consists in being ashamed only of mean actions.

EXERCISE XXVI.

PROMISCUOUS EXERCISES.

Go! what nonsense (childishness)! And so! What is it? Speak, then. The man is never satisfied. Will you never have done? The sky is as fine now as it ever was. He was near his end. Oh, how happy I am! He is so-so. Such like. Whilst you read, I write. Come with me, and show me where I may go. He goes so well. I am very well. It would go ill with me if I had nothing else to live upon.

1. Alas, how full of contradictions is man! 2. Oh, how pleasant is the sympathy of our fellow-creatures! 3. Oh, how

unjust are men, judging by appearances, and according to their own superb prejudices! 4. O Italy, Italy! when shall I have the pleasure of seeing you again? 5. Oh! if I could do it, I would do it willingly. 6. He loves me because I merit it. 7. Oh, so! let us speak of something else. 8. There is no honorable retreat for a good and wise man, except in company of the Muses. 9. We should never be prejudiced against a man because he has a fierce aspect. 10. The rich, who have never experienced want nor the necessity of considering or paying for the comforts of life, know nothing of the pleasure of economy.

11. Have you made all your preparations for departure? 12. Every thing is ready. 13. Send for a porter to carry my luggage. 14. I shall take the railway omnibus, and start in five minutes. 15. It seems to me to be very late. 16. How soon shall we be at the terminus? 17. I am afraid of being too late for the nine o'clock train. 18. Here we are at the terminus: we are never too late. 19. The train will start in five minutes. 20. Make haste and take your ticket. 21. What luggage have you? 22. I have two trunks, three carpet-bags, and one hat-box. 23. Here is the locomotive engine that is to draw us. 24. Have we two engines? 25. It requires a very great force to draw a train of twenty-five carriages. 26. What is the power of those engines? 27. They are each of twenty-horse power. 28. Are you going by the express train? 29. No, this is the accommodation train. 30. At what o'clock does the baggage train start? 31. There are two a day: one starts at ten o'clock in the morning, and the other at three in the afternoon. 32. Does your father come with us? 33. No: he goes in the express train. 34. Make haste: the train is just going to start. 35. That is the signal for starting. We are off. 36. We are already far from the terminus. 37. We have already gone four or five leagues. 38. We have gone just six miles. 39. We went the last mile in two minutes. 40. We go a mile and a half in a minute. 41. This is quick travelling. 42. But for your assistance, I should have lost all. 43. Should you have undertaken it, if you

had thought it so difficult? 44. Persevere, and you will succeed. 45. I heard them firing all the morning. 46. I felt her hand trembling in mine. 47. He saw his dog torn in pieces at his feet. 48. It would be necessary for him to see her. 49. I want some sealing-wax. 50. Do you want any thing else? 51. We often lose more time in idly regretting an evil than would be necessary to remedy it. 52. I would certainly do it, if it were necessary. 53. You might have broken your neck. 54. You might have forwarded your letter by his servant. 55. He would answer though he had been advised not to speak. 56. It must not be told to any one. 57. I would not have acted thus. 58. They would have neither roast beef nor pie. 59. His sister is ill: he must go and see her. 60. The fact must have taken place an hour after nightfall. 61. He owes me now a thousand pounds; last year he owed me twelve hundred. 62. Always carry an umbrella when it is fine. 63. Is not friendship the greatest of earthly blessings? 64. Have you not been to see the crater of Mount Vesuvius? 65. Did you not go as far as Turin by the railroad? 66. Is your uncle's agent yet arrived? 67. Should you be displeased, if I gave you any more examples? 68. Do you write to her sister to-day? 69. He is so silly and so tiresome that I cannot bear him. 70. He has so much wealth that he does not know what to do with it. 71. I like neither his person, his family, nor his fortune. 72. In the sweat of thy brow shalt thou eat bread till thou return to the ground from whence thou wast taken; for dust thou art, and to dust thou shalt return. 73. You shall not speak English: you shall speak Italian, nothing but Italian, with your teacher. 74. Do not go into the current: you will be drowned, as you cannot swim. 75. I shall die in a land of strangers, and not a tear will be shed upon my grave. 76. Yes; and your death will be just as much felt in the world as that of a worm or a fly. 77. True; but it will not be the less a matter of infinite moment to me. 78. Speak well of your friend; of your enemy, neither well nor ill. 79. The truly virtuous man

fears neither poverty, afflictions, nor death. 80. The poor man has neither relatives, acquaintances, nor friends. 81. Either say nothing of the absent, or speak like a friend. 82. The good man possesses a happiness which the world can neither give nor take away. 83. On the fifteenth of next month, when I have won the capital prize. 84. Chaucer, the father of English poetry, was born in thirteen hundred and twenty-eight, and died in fourteen hundred, in the seventy-second year of his age. He had thus lived in the reigns of Edward the Third, Richard the Second, and Henry the Fourth. 85. Swans are an ornament to lakes and rivers. The swans of Australia are black. 86. Knowledge is the eye of youth, and the staff of age. 87. I flatter myself you will be satisfied with your daughter's pronunciation. 88. One should avail one's self of every opportunity to acquire knowledge. 89. Mr. B. thinks himself a great man; but he deceives himself. 90. The horseman and horse that fell down the precipice are both dead. 91. Is this the lady from whom you received the letter which you mentioned? 92. That is the goldsmith by whom this ring was made. 93. The fruit of that forbidden tree, whose mortal taste brought death into the world. 94. The lightning has blasted that beautiful tree, the fruit of which was so delicious. 95. Never defer till to-morrow what you can do to-day. 96. Shun poverty: whatever be your income, spend less. 97. This is bad; that is worse: these are so-so; those are the worst of all. 98. There is but one lasting affliction, — that which is caused by the loss of self-esteem. 99. Share this melon with your play-fellows; give each of them a slice. 100. My brothers are both returned from college; each has obtained a prize. 101. All fools are not knaves; but all knaves are fools. 102. Mr. A. has failed: shall you lose the money he owes you? 103. I shall have published the second edition of my Dictionary before the end of the year. 104. When you have studied Italian two years, you will understand what you read. 105. He will have spent half his fortune before inheriting it. 106. He who listens through a hole may hear what will not

please him. 107. "Doctor, may ma eat oysters for supper?" "Yes: she may eat shells and all, if she likes." 108. My brother might have made a fortune by his trade. 109. Before you say or do any thing, reflect what the consequences may be. 110. If I went by the steamer, I should be sea-sick. 111. You would arrive sooner if you went by the mail. 112. While you are passing through the Tunnel under the Thames, hundreds of large ships are sailing over your head. 113. Since habit is a second nature, let us early form good ones. 114. The universe is composed of two things only, — mind and matter. 115. In educating the mind, we should not forget to educate the heart. 116. In Italy the eye sees much, but the memory more. 117. Victoria the First, Queen of the United Kingdom of Great Britain and Ireland, is the grand-daughter of George the Third, and the neice of King William the Fourth. 118. The Arabs call the camel the ship of the desert. 119. Egypt was the cradle of arts and sciences. 120. There are, in your exercise, as many errors as words. 121. The prospect brightens as you ascend. 122. Beauty is potent, but money is omnipotent. 123. Though I had written the letter, I had not forwarded it. 124. He is still rich, notwithstanding his losses. 125. He has acted an unworthy part: nevertheless I will assist him. 126. I forgive him, on condition that I never see him more. 127. Tell the truth: otherwise you will be despised by every one. 128. She was both young and lovely, and rich also. 129. The earth is divided into five parts; namely, Europe, Asia, etc. 130. You might learn a great many things: as, for instance, music, painting, etc. 131. It has happened just as I expected. 132. Whence comes it that you are so melancholy? 133. You are young and inexperienced: therefore you ought to be guided by the advice of your elders. 134. You have promised: then you must perform. 135. Since she has written to you, you must reply.

The pagan gods chose various trees. The oak pleased Jupiter; the ash, Mars; the pine, Cybele; the poplar-tree, Hercules; and the laurel, Apollo. Minerva and Pallas asked why they took unfruitful trees. Jupiter replied, "On account of the honor." "Say what you will," added Pallas, "I like the olive on account of its fruit." "You are right, dear daughter," replied Jupiter; and immediately they all called her the Goddess of Wisdom, because, if what we do is useless, the honor is vain.

The celebrated Venetian painter, Titian, let his pencil fall whilst painting the Emperor Charles V. The emperor picked it up immediately, saying, "A Titian merits to be served by an emperor." There are few fine galleries where pictures of Titian and Correggio are not to be found.

Aspasia of Miletus was celebrated in Athens for her wit and her beauty. She was so skilful in eloquence and politics, that Socrates himself took lessons of her. She was the teacher and wife of Pericles, and lived 428 years before the Christian era.

Count Mansfield, one of the greatest captains of the age, had certain proofs that an apothecary had received a considerable sum to poison him. He sent for him; and, when he appeared before him, he said, "My friend, I cannot believe that a person whom I have never injured should wish to take my life. If necessity induces you to commit such a crime, here is money: be honest."

Whilst a countryman was sowing his field, a young man passed by, who, trying to be witty, said with rather an insolent air, "Good man, *you* have to sow, and *we* reap the fruits of your labors." To which the countryman replied, "It is very probable, sir; for I am sowing hemp."

A young man of distinction, having just returned from making the tour of Europe, and using the privilege of travellers to embellish things with the flowers of invention, was telling an officer, one day, of the magnificent presents which he had received from different reigning princes; among others, he mentioned a very superb bridle, which had been given to him by the King of France. "It is so elegantly ornamented with gold and precious stones," said he, "that I cannot persuade myself to put it into my horse's mouth; what can I do with it?" — "Put it into your own" (mouth), replied the officer with whom the traveller was speaking.

TESTIMONIALS.

NEW YORK, February, 1865.

I have used "Otto's French Grammar" since its publication, and consider it the best book on the subject. It is based on the most modern grammars published in Paris; it is thorough, and full of idiomatical expressions that can be found in no other work.

LUCIEN OUDIN, A.M.

Instructor of the French Language, N. Y. Free Academy.

I have used "Otto's German Grammar." I consider it a very good book; its abundant vocabularies, and its fulness in idioms, are especially useful. The appendix, also, is very valuable, containing, as it does, some of the most popular and characteristic German poems, which may be turned to many uses.

Feb. 1, 1865.

ADOLPH WERNER,

Professor of German, New-York Free Academy.

WASHINGTON UNIVERSITY ST. LOUIS, JAN. 2, 1865.

Mr. S. R. URBINO,

DEAR SIR,—It gives me great pleasure to inform you that I have introduced your edition of "Otto's German Grammar" in my classes in this University, and that I regard it as the very best German grammar, for school purposes, that has thus far come to my notice. Your German editions of the "Immensee," "Vergissmeinnicht," and "Irrlichter," are great favorites among my pupils; and your "College Series of Modern French Plays," edited by Mr. Ferdinand Bôcher of Harvard College, I regard as very useful for the recitation-room, and for private reading.

Yours very truly,

B. L. TAFEL, Ph. D.

Professor of Modern Languages and Comparative Philology in Washington University.

I use "Otto's French and German Grammar" at our College and the Collegiate School, and can confidently recommend it to all similar institutions.

OCTOBER, 1864.

H. STIEFELHAGEN,

Professor Modern Languages at King's College, Windsor, Nova Scotia.

I have examined many works designed for pupils studying the French Language, and among them consider "Otto's French Conversation Grammar," revised by Bôcher, superior to any other. I use it in my classes, and take pleasure in recommending it as admirably adapted for the purpose.

A. WERTHEIM,

Professor of Modern Languages at the University, Louisville, Kentucky.

Among many works designed for pupils studying the German language, I consider "Otto's German Conversation Grammar" superior to any other. I use it in my classes, and take great pleasure in recommending it as the best work which has yet been published for the use of schools.

A. WERTHEIM,

Professor of Modern Languages, Louisville, Ky.

BOSTON, March, 1865.

Mr. URBINO, Boston.

MY DEAR SIR, — "Otto's French Grammar" revised by Prof. F. Bôcher, is the best Instructor ever published; at present, it surpasses Fasquelle and the Ollendorf System, by its simplicity. It has the advantage of telling, in one page, what the others require three or four to express. The rules for the pronunciation do honor to the reviser; besides, the lessons are so well placed, and so progressive, that they bring the student into the difficulties of our language with very little exertion. At last, permit me to thank you for taking, by this publication, the most tedious part of our labor as teacher. It is so clear, that any one could teach the French Language without difficulty.

I remain, Sir, yours,

P. J. BORIS,

Professor of French Language,

18, Boylston Place, Boston.

MARLBORO', Mass , April 9, 1866

S. R. URBINO, Esq.

DEAR SIR,—I used Otto's Grammar in two classes at Edgartown High School,—one class quite advanced. The testimonial of Mr. Hunt and others expresses my sentiments, and you may use my name if you choose.

Yours truly,

A. H. WENZEL,

Principal of Marlboro' High School, late Principal of Edgartown High School.

WOBURN, April 12, 1866.

Mr. URBINO.

DEAR SIR,—The opinion of Messrs. Hunt and others with respect to the merits of Otto's French Grammar, I indorse in full.

Yours truly,

THOMAS EMERSON.

Master of Woburn High School.

S. R. URBINO, Esq.

MY DEAR SIR,—I am now using Otto's French Grammar, revised by Prof. Bôcher ; and, so far as we have advanced, I am better pleased with it than with any other work of the kind which I have previously used.

Yours truly,

GEORGE N. BIGELOW.

Principal.

STATE NORMAL SCHOOL, FRAMINGHAM,

April 16, 1866.

Boston, April 16.

Mr. URBINO.

DEAR SIR,—I have used Otto's French Grammar for several years in all my schools, and find it much superior to all those which I have as yet seen, for the simplicity and clearness with which the rules are explained.

I am happy to say, also, that your series of French Comedies and your other French books can be highly recommended for school and private reading : they are well selected.

Yours truly,

O. BESSAU.

NEW HAVEN, CONN., April, 1866

S. R. URBINO, Esq.

DEAR SIR,—I thank you for the specimens of your French and German series, which you have been kind enough to send me from time to time. You are doing, as it appears to me, a real service to the study of these two languages, especially of the German, in our country, by putting at reasonable prices so excellent editions of classical and unexceptionable texts within the easy reach of teachers and scholars. I have used several of them in my classes, and can heartily recommend them to instructors of pupils of every grade.

I am, sir, very respectfully,

Your obedient servant,

WILLIAM D. WHITNEY,

Prof. of Sanscrit and Instructor in Modern Languages at Yale College.

OTTO'S FRENCH CONVERSATION GRAMMAR. Revised by Ferdinand Bôcher. Boston: S. R. Urbino.

It is with great pleasure that we direct the attention of all lovers of the French language to this publication. . . . It is particularly fit for a text-book in our schools, for the following reasons: 1, It is short, without being superficial. 2, It is logically arranged. 3, Its course of instruction is a progress, in a natural gradation, from the easy to the difficult. 4, Theory and practice go hand in hand. 5, Its outside appearance does credit to the publishers.—*Michigan Teacher*, May, 1866.

BATES COLLEGE, June 9, 1866.

S. R. URBINO, Esq.

DEAR SIR,—Will you allow me to thank you for calling my attention to Otto's French Grammar, edited by Prof. Bôcher? We have used it thus far this year with entire satisfaction. It will be but simple justice to award it the first place as a text-book for mature students, at least among all with which I am acquainted, whether published in this country or in Europe. Its chapter on Pronunciation is surpassingly complete and practical.

Gratefully yours,

B. F. HAYES.

ENGLISH HIGH SCHOOL,

BOSTON, March 31, 1866.

MR. URBINO.

DEAR SIR, — After a six months' trial, we conclude that Otto's French Grammar, revised by Bôcher, is superior in all respects to any other of which we have knowledge.

Very respectfully yours,

E. HUNT,
WILLIAM NICHOLS, Jr.,
ROBERT EDWARD BABSON,
THOMAS SHERWIN, Jr.,

Teachers in English High School.

I fully and emphatically indorse the above opinion respecting Otto's French Grammar.

JOHN D. PHILBRICK,
Superintendent of Public Schools

STATE NORMAL SCHOOL.

SALEM, Mass, April 3, 1866.

S. R. URBINO, Esq.

MY DEAR SIR, — We are using in our school several of your publications with much satisfaction. This is especially the case with Otto's French Grammar. As a class text-book, this grammar is, in my opinion, the best in the market.

For the excellence of your school-books, both as to matter and typographical beauty, you richly merit the gratitude of teachers and pupils.

Yours truly,

D. B. HAGAR.

CAMBRIDGE, April 6, 1866.

MR. S. R. URBINO.

DEAR SIR, — *Otto's French Grammar*, revised by Bôcher, which we have been trying with a class in our "shorter course of study," has been adopted for all our French classes, in place of Fasquelle's book. We can heartily indorse the testimonial from the teachers in the Boston High School.

Yours truly,

W. J. ROLFE,
Master of Cambridge High School.

VASSAR FEMALE COLLEGE,
POUGHKEEPSIE, N.Y., April 19, 1866.

MR URBINO.

DEAR SIR,—I am now using many of your publications in this college, of which I am particularly pleased with the German and Italian Grammars, and with Bôcher's College Series of French Plays. Otto's German Grammar, I regard as a model of scholarly thoroughness and practical utility; and the other works of your list, as far as I have examined them, recommend themselves, not only by the beauty of their mechanical execution, but also by the intrinsic merit of their redaction.

Very truly yours,

W. I. KNAPP,
Professor of Ancient and Modern Languages and Literature.

STATE UNIVERSITY OF MICHIGAN,
April 20, 1866.

I HAVE adopted Otto's German Conversation Grammar as a textbook in this University, and have no hesitation in recommending it as by far the best grammar of the German language published in this country. No other work with which I am acquainted presents such a happy combination of what are called the Analytic and Synthetic methods of instruction. The statement of principles is clear and philosophical; and the examples which illustrate the niceties of their application are all that could be desired. The French Grammar, by the same author, is similar in plan, and possesses equal excellences.

I have examined the standard educational works for the study of foreign languages, published by S. R. Urbino, and take pleasure in recommending them to all students of the languages and literatures of Europe. They are well selected, amply elucidated by English notes, and, in convenience of form and excellence of typography, are all that could be desired.

E. P. EVANS,
Professor of Modern Languages and Literature.

S. R. URBINO, PUBLISHER,
14 Bromfield Street, Boston.



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